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CONTENTS

1978

EDITORIAL.....	4
A VIEW FROM ABOARD THE GALACTICA by Mike Woodin	5
THE NEWEST MAN OF STEEL.....	12
by Tom Rogers (with special thanks to Mike Gold)	
A PREVIEW OF STAR TREK: THE MOVIE.....	20
by Jim Wnoroski	
FROM STAR TREK TO GALACTICA.....	24
by Allan Asherman	
WOOD IS GOOD: A LOOK AT SUPERMARIONATION	30
by Tom Rogers	
A SHIPLOAD OF ROCKETS	36
by Allan Asherman	
EARTH VS. THE FLYING SAUCERS.....	42
by Doug Murray	
JAPANESE SCI-FI DOUBLE FEATURE: THE MYSTERIANS AND BATTLE IN OUTER SPACE.....	48
by Doug Murray	
GIN RIDGE ENCOUNTERS.....	53
by Don Lomax	



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EDITORIAL

SPACE TREK SPECIAL EDITORIAL

In the hectic, hurried world of today, we all seek an appropriate outlet for our pent-up emotions. A great majority of people see the movies as a medium for escape. With the advent of such large scale projects as *Star Wars* and *Close Encounters*, the general public has changed its opinion of science fiction from a "one of those films" attitude, to one of respect for this age-old genre.

In this spectacular issue of *Space Trek* we will show you the best of the old and new. Inside you'll go for a trip aboard the *Battle-Star Galactica* and see the wonders of the age of high adventure. Come fly with *The New Man of Steel* as he zips across our pages on his way to the big screen. You'll go inside the press conference which signalled the beginning of life for the theatrical version of *Star Trek*. With *Wood Is Good*, we will take you back to the days of the science fiction puppet on TV. We'll trace the history of cinematic rockets from its crude beginning in the early part of the century, to the ultra-sophisticated special effects of today. We also recount the story of the classic Ray Harryhausen film *Earth vs. the Flying Saucers* for your enjoyment. So come, escape with us into the wondrous worlds of tomorrow with a little help from *Space Trek* and the marvels of today.

The Editors





Athena, ready for any contingency, in this publicity photo for **Battlestar Galactica** ▶
© 1978 ABC, Inc.

Richard Hatch as Captain Apollo is the leader of a squadron of Vipers, the small fighter craft of the Galactica. © 1978 ABC, Inc.

A VIEW FROM ABOARD THE



GALACTICA

The new age of high adventure is dawning on ABC-TV this season with the science fiction epic, **BATTLESTAR: GALACTICA**. Come aboard with Commander Adama, Captain Apollo, Lieutenant Starbuck, and Athena as they battle the evil Cylons and attempt to transport the remnants of a decimated human populous to a far-off mythical planet known as Earth.

By Mike Woodin

■ It is hard to be objective about a new big budget science fiction spectacular that follows hard on the heels of not one, but two of the biggest movies of all time, both of which

are sci-fi epics and enormously popular as well. **Star Wars** was a classic example of adventure style sci-fi loaded with exotic creatures and gleaming hardware. It was a hard, fast ride to another existence totally

different from our own. On the other hand, **Close Encounters of the Third Kind** was the thoughtful, intellectual approach to sci-fi and contained relatively little in the way of hardware and aliens until the very



The man pulling the strings of the *Galactica* is Commander Adama. © 1978 ABC, Inc.

end. And now, riding in on the sci-fi bandwagon comes a new film, **Battlestar: Galactica**. Conceived as a TV project and developed on a relatively small budget and in an extremely short time, this film stands a good chance of being the best thing done for TV in a very long time. Unlike its TV predecessor such as **Star Trek** or **Lost in Space**, **Battlestar: Galactica** is a serious attempt at producing quality material for TV. Utilizing the best special effects company in Hollywood, Industrial Light and Magic with its head, John Dykstra, in charge of effects production; producer Glen Larsen has come up with a film that is not only exciting, but is believable as well. Unlike **Star Wars** or **Close Encounters** which had one major plot line and followed it to its conclusion, **Battlestar: Galactica**, has an intricacy of plot and character development that lends it an air of fullness and believability that is missing from the other two films. And, while noticeably missing from the others, love and sex are given a full and natural play in **Battlestar: Galactica**, wine women and war being the major driving forces in human existence. Realizing this, the producers have peopled **Galactica** with a large cast of actors representing different human characteristics. There is Commander Adama, the wise and respected commander of the **Galactica** and one-time ruler of the planet Caprica before the destruction of the Colonial Empire by the invading Cylons. With him are his sons Apollo and Zac

and his daughter Athena. Apollo is commander of one of the **Galactica**'s Viper squadrons and a hard-headed, no-nonsense leader. Zac is a young and inexperienced pilot who gets shot down on his first mission. Athena is a communications officer on board the mother ship and is romantically linked to Lt. Starbuck. Starbuck is one of Apollo's pilots, and a die hard gambler and playboy. Most of the romantic interest in the film comes from his efforts to keep separate affairs going between Athena and a beautiful refugee named Cassiopeia, your typical dumb blond space heroine. Also romantically linked are Captain Apollo and another beautiful refugee named Serina, a widow with her young son Boxey. The Colonial Empire is be-

The annihilation of the human race is the objective of Cylon warriors such as these. © 1978 ABC, Inc.

trayed by a power hungry traitor, Count Baltar, who willingly sees his own race destroyed to further his own ends, only to discover that the Cylons are even more untrustworthy than he was. Also on hand in the dirty tricks and disgusting people department is Sine Uri, a rich and powerful leader before the attack who is now trying to regain his power at the expense of Commander Adama and the Cylons, an old and powerful race of insect-like warriors. Like their Earthly cousins the Army ants, they have an almost mindless instinct that drives them to spread their empire across the galaxy, destroying every intelligent race or life form that they meet. Always ready to help them along is another race of insect people, the Ovions. Lurking in the caverns underneath the remote planet of Carillon, they mine the mineral Tylenium, the richly powerful fuel needed for interstellar flight, and use it as bait in a trap set by the Cylons against the Colonists. As you can see, with this many people and creatures to play around with, the producers should have no trouble coming up with new plots and events and keeping the pace of the show moving at the same exhilarating speed the pilot was blessed with. Plus the fact that the **Galactica** is escorted by a rag tag fleet of almost two hundred miscellaneous vessels crammed with refugees and is in a constant state of motion across the Galaxy, thereby enabling it to meet new races and planets in every show, every show.

The universe that surrounds the **Galactica** has not yet been very clearly defined. It is obviously a well populated universe, for there are





Starbuck, Cassiope (Laurette Spang) and Apollo show the strain of battling the Cylons. © 1978 Universal City Studios

many references to interstellar commerce among the different planets and there are here and there an odd assortment of inhuman characters in the background, but unlike **Star Wars**, **Star Trek**, and **Space: 1999** there are not yet any friendly aliens in the regular cast of the show. The only definite thing known about the local set-up is that the twelve colonies of humans were settled from one long lost planet eons ago, and that somewhere in another Galaxy is a sister colony, the mythical planet of Earth. Of the other races in their galaxy, the only other ones that are mentioned are the Cylons, and all that is told about them is that they come from another galaxy also, and that they first clashed with the Colonials when the Colonials came to the aid of another race which was being wiped out by the Cylons. The war between the two has been going on for centuries, with neither side being able to gain an advantage, when the Colonials are tricked by a traitor and their home worlds are destroyed by a sneak attack. This is the basis around which the entire series is to revolve, a story of a small and relatively unarmed fleet trying to escape the awesome might of a galactic-sized and murderously intended warrior empire.

The plot for **Battlestar Galactica** is a long and involved one, but basically a very good one. Despite what 20th Century Fox seemed to

think, the resemblances between **Battlestar Galactica** and **Star Wars** are not all that close. Whereas **Star Wars** and **Galactica** both deal with war in space, **Star Wars** is about an internal revolution in a consolidated galaxy-sized empire, **Galactica** is about a clash between two totally alien cultures in a galaxy filled with alien and independent empires. **Galactica** opens with the battlestar fleet of the colonials massed in one spot for the upcoming peace conference with the Cylons. Everyone in the fleet and on the twelve planets is ecstatic over the prospect of the end of a war begun so long ago as to seem almost eternal. But there are still doubters, chief of them being Commander Adama of the Battlestar Galactica and a member of the council of twelve that rules the colonies. He knows deep in his heart that the Cylons are a no good, slimy bunch and that nothing but trouble will come of the peace conference. His worst suspicions are confirmed when his two sons go out on a routine patrol mission and discover a Cylon war fleet massing behind a nearby moon, preparing to strike against an unprepared Colonial fleet. The Cylons attack the two scout ships, and in the chase back to the Galactica Zak's ship is destroyed. All too late the battlestar fleet tries to mobilize for the attack, but it is hopeless as one by one the big ships are destroyed by the swarms of Cylon fighters buzzing all around them. Only the Galactica remains operational, having pulled out of the

fleet to rush to the aid of her home planet which has come under simultaneous attack. They arrive too late, so Adama gathers up the remnants of the populations of the twelve colonies, and in any thing that will navigate between the stars, they prepare an exodus to the far off planet Earth.

Once they are in space, they realize that their problems are only beginning. Most of the ships they are using are old and decrepit and crowded to the hilt with refugees. There is a severe shortage of food and water and the possibility of epidemic diseases due to overcrowding and lack of medical facilities. And of course, the ever likely possibility of pursuit by the Cylons. This is a possibility that becomes more and more likely as the leader of the Cylons learns that a battlestar has escaped his clutches and is leading a band of refugees into the vastness of outer space. He has the traitor, Count Baltar, brought before him and informs him of this event, then tells Baltar that his usefulness is at an end and has the Centurions [Cylon warriors] kill the scheming traitor where he stands.

But the Cylons may not have to worry, for the lack of food and water in the colonial fleet has reached the panic level. Unless they can find a safe place to land and take on supplies, their exodus will be finished before it is even started. A newly re-

Athena (Maren Jensen), Lt. Starbuck (Dik Benedict), Capt. Apollo (Richard Hatch) and Commander Adama (Lorne Greene) battle to save themselves and the crew of the Galactica. © 1978 ABC, Inc.



formed council of the twelve has a lengthy debate about which planet would be the most likely to visit. Under a plan devised by Captain Apollo, they settle for the planet Carillon. This is a barren world, devoid of life, but rich in Tyllennium, that had never been developed because of its remoteness from its nearest civilized neighbors. It is this very remoteness that makes it an ideal refuge for the fleet. There is, of course, only one small problem. The only safe Star Route leads through a gaseous space cloud, a cloud that has been previously rigged by the Cylons with atomic space mines. The only safe way thru is for three small scout ships to go through first, clearing a path across the mine field with their blasters. It is a harrowing experience for the three pilots, Apollo, Starbuck and Boomer, for the cloud is made up of hot burning gases and they are forced to fly entirely by instruments, guided by the more powerful scanners of the Galactica from behind them. They are, of course, successful, and the fleet comes out of the space cloud to be greeted by the welcoming sight of the planet Carillon directly in front of them.

The Ovions, traitorous insect-like creatures, betray the trust given them by the humans and aid the Cylons in their quest for Galactic domination. © 1978 ABC, Inc.



Glad in chromium armor, the Cylon warriors advance against their human enemy.
© 1978 Universal City Studios

Once on Carillon they proceed with their explorations cautiously, not knowing what to expect. What they find is certainly not what they expected at all, for another alien race, the seemingly friendly Ovions, have opened up not only a Tyllennium mine, but also an interstellar gambling casino. They generously agree to supply the harried colonists with both food and fuel, and invite them to partake of the pleasures of their casino. Here in the casino abounds the strangest collection of humans and aliens ever seen. But Starbuck, a hardened gambler himself, is struck by an even stranger thing—no one on Carillon ever loses. And Commander Adama is struck by an even stranger thing—despite their promises, the Ovions are delivering very small, almost token amounts, of the much needed fuel. But to everyone else on the fleet, the planet is a godsend, offering relief from the overcrowding on the ships and the shortage of food. And one night, when the humans are gathered to honor the three pilots who had led them from the space mine field, Captain Apollo makes a horrifying discovery—not only are the Ovions killing the humans and using them to feed their young, but the caverns beneath the casino are

crawling with Cylon centurions. Apollo, Starbuck, Boomer, Senna, Cassiopia, and Boxy are forced to fight their way back to the surface and into the casino, where they warn everyone to return to the fleet. Returning to their ships he finds his entire squadron armed and ready for a fight, thanks to the misgivings of Commander Adama. And none too soon, for no sooner are they spaceborne, than they discover a fleet of Cylon ships attacking Galactica. When the enemy fleet is destroyed, Apollo and Starbuck return to the surface of Carillon to pursue the Cylon battleship, eventually forcing it to the ground as the Tyllennium in the mines reaches an exploding point, touched off by a chain reaction set off by Apollo in the fight in the mines. In one last blaze of atomic glory the entire planet explodes, and the two scout ships return to the Galactica and the eventual renewal of their quest.

There are of course some rather obvious faults with the film, but they are not serious enough to interfere with the enjoyment of it. One of the most obvious faults is that the film was made as three separate one-hour shows, or else designed to be split into three separate shows for eventual syndication. The division between sections is as marked as if someone had drawn lines between them. The only other major fault that I noticed is the handling of the



Terry Carter and Lorne Greene discuss strategy in the control room of the vast *Battlestar Galactica*.
© 1978 Universal City Studios.

Canion casino sequence. It did not seem entirely logical that a group of people who had just witnessed the entire destruction of their race could so suddenly reverse themselves and give over to enjoying the pleasures of a cheap gambling casino. Everyone is obsessed with the idea of winning all this easy money, but with the destruction of their culture and their home worlds, it seems that the money would be of little or no value to them. Even if it were some sort of interstellar currency, it is hardly likely that any other race is going to rush to do business with them, knowing that a powerful and belligerent race is scouring the galaxy looking for their hides. But lacking specific information on the other races in their galaxy, it would be hard to say for sure. Otherwise, the movie is exceptionally well done, and far superior to anything that has previously been done on TV, even *Star Trek*. The pacing is fast, the plot lines are continuous, and the acting is very good. All in all the film should stand up to reruns even longer than the ever durable *Star Trek*, provided of course that the remaining episodes to be shown maintain the quality that was exercised in the first segment.

Of all the actors in the show, by far the best was Lorne Greene as Commander Adama. With his years

of experience on the long running *Bonanza* series, he is able to bring to the part of the human leader a natural dignity and power that never seems forced or artificial. As the leader of a group of space refugees from twelve different planets, he must be at different times all-powerful god and understanding father, but still manage to maintain the fact

that he is only, after all, another human being. It is a difficult role to maintain, but Mr. Greene handles it with great skill and dignity, making it a far superior creation to most all other space opera commanders. Of all the other roles, my favorite was that of John Colicos as Baltar, the traitor. It was a small but pivotal role, that of a man driven to do despicable things by the impending takeover of the Cylons. Greedy for power and fearful for his own skin, he betrays and destroys his own race, only to have his own treacheries turned against himself and being destroyed by them. It would have seemed more logical to have kept him alive as a central villain for the show, for the Cylons are too impersonal to make good villains, even though they are the focal point of the plot, and all situations develop because of them.

Overall, with a large cast of relative newcomers, a well-written plot, the marvellous special effects of John Dykstra and others, *Battlestar: Galactica* is without a doubt

Lieutenants Starbuck and Boomer (Herb Jefferson) dispose of a Cylon warrior and prepare to meet a new danger.

© 1978 Universal City Studios





The spacecraft of the evil Cylons swarm around the Galactica.

© 1978 Universal City Studios

going to be one of the big hits of the season, and a much needed shot in the arm for the cause of good televised science fiction. ●

Credits:

WRITTEN AND PRODUCED BY . . . Glen L. Larson
ASSOCIATE PRODUCER AND
DIRECTOR OF SPECIAL EFFECTS . . . John Okystra
ASSOCIATE PRODUCER . . . Leslie Stevens
DIRECTOR . . . Richard Collie
PRODUCTION DESIGN . . . Ralph McQuarrie

Joe Johnson

SPECIAL EFFECTS CAMERAMEN . . . Dennis Muren
Richard Edland

SPECIAL MAKEUP . . . Laine Liska
CHIEF MODEL MAKER . . . Grant McCune
PYROTECHNIC EFFECTS . . . Joe Viskocil

Cast:

COMMANDER AQAMA . . . Lorne Greene
CAPTAIN Apollo . . . Richard Hatch
LIEUTENANT STARBUCK . . . Dirk Benedict
LIEUTENANT BOOMER . . . Herb Jefferson
ATHENA . . . Maren Jensen
SERENA . . . Jane Seymour
CASSIOPIA . . . Laurette Spang
PRESIDENT AQAR . . . Lew Ayres
COUNT BALTAR . . . John Colicos
SIRE URI . . . Ray Milland
BOXEY . . . Noah Hathaway

A Universal-TV Production
Presented on ABC-TV Sept. 17, 1978

A UNIVERSAL-TV PRODUCTION
PRESENTED ON ABC-TV SEPT. 17, 1978

This armor-clad Cylon warrior takes aim at a human enemy. © 1978 ABC, Inc.





THE NEWEST MAN OF STEEL

"It's a bird, it's a plane, it's Superman!" There is not a man, woman or child in this country who has not heard those immortal words sometime in their lives. Now, through the efforts of producers Ilya Salkind and Pierre Spengler the mighty man of steel will once again flash across our movie theatres; this time with a gigantic budget and star-studded cast.

By Tom Rogers (with special thanks to Mike Gold)

■ In a few short months, Warner Bros. will release **Superman**, a multimillion dollar effort based on the character that has appeared in DC

Comics' publications since 1938. The screenplay for the long-awaited epic, which is actually the first of a pair of movies, **Superman 1** and **Su-**

Chris Reeve, looking every bit like the real [?] Superman, stands on a pier overlooking New York. Oddly enough, he is under the impression that it is really Metropolis.

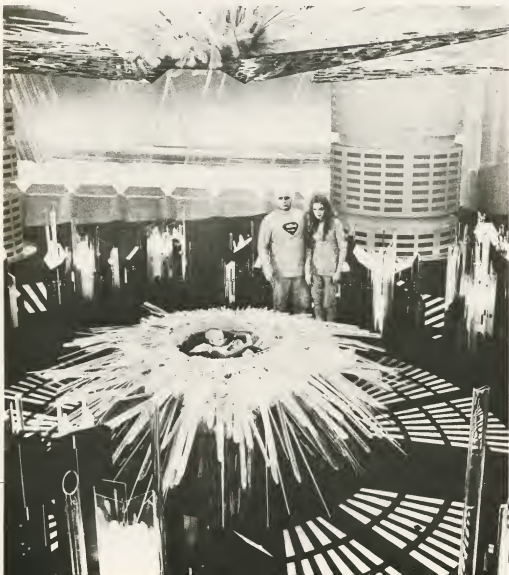
perman 2, was written by Mario Puzo, Robert Benton, and David and Leslie Newman. Produced by Ilya Sakurd and Pierre Spengler, the film is being directed by Richard Donner. Wally Veevers, Colin Chilvers, Les Bowie, Roy Field, and John

Richardson [U.S. locations] are handling the special effects, and advance footage indicates that the production(s) will be a blockbuster. I, for one, am certainly looking forward to seeing the finished versions.

Relative newcomer Christopher Reeve is playing the adult Superman/Clark Kent, and he looks perfect for the role. Marlon Brando and Susannah York are cast as Jor-El

and Lara, the hero's Kryptonian parents. The actors chosen for the roles of his foster father and mother on Earth are none other Glenn Ford and Phyllis Thaxter, and Kirk Alyn (who portrayed the **Man of Steel** in both Columbia movie

Jor-El and Lara seal their son in his starship and jetison him safely from the doomed planet, Krypton





Lana and Jor-El, proud parents of the future Superman of Earth.

serials] and Noel Neill (Lois Lane of the serials, and one of two actresses to tackle the part of the same female reporter in the television series) portray young Lois Lane's folks. Other players include Gene Hackman (Luthor), Margot Kidder (Lois Lane), Terence Stamp (General Zod), Trevor Howard and Harry Andrews (Elders), Sarah Douglas (Ursa), Jack O'Halloran (Non), Jackie Cooper (Perry White), E.G. Marshall (U.S. President), Ned Beatty (Otis), Valerie Perrine (Eve), Jeff East (young Clark), and Lee Quigley (baby Kal-El).

As everyone probably knows, DC's most famous comic character, Superman, made his debut in **Action Comics #1**. A one-page origin revealed how he came from an unknown planet of super-beings in our own solar system, and on Earth he retained the hereditary ultra-abilities, which were similar to those that an average Earthman would have on, say, the Moon. He was found and raised by a kindly couple, the Kents, and years later he donned the big red "S" uniform and began his flamboyant career as the Man of Steel.

Through the years, Superman's powers underwent drastic changes. When he started out, he only had partial invulnerability, limited super-strength, and he was able to jump great distances—**not fly** (like **Marvel's Hulk** today). Today, his abilities are practically limitless; only magic and a few assorted sundries

can harm him. He can move entire planets, and he can fly almost anywhere—even through the time barrier. In addition, he has a host of other powers, such as super-speed, super-breath, super-intellect, and a 57 varieties of super-visions. His origin also suffered alterations, and now he stems from a world in a distant planetary system that once

Glowing because of their special attire, Jor-El (Marlon Brando) and Lana (Susannah York) stagger as their planet Krypton begins to disintegrate. Note the "S" family crest on Jor-El's shirt, apparently, females don't rate.

revolved around a red sun; owing to the drastic dissimilarities between the gravity, rotation, and stars, Kal-El became a Superman as soon as his lifeboat touched down. To make things even more confusing, there are now **two** Supermen: the original, weaker version lives on "Earth II" in an alternate universe while the stronger one resides on "Earth I." There are other parallel spheres, as well, like "Earth Prime"—our own reality, where there are no super-heroes. Give up?

Through the years, this hero has appeared in virtually every form of the media. In 1940, the radio show, **Superman**, premiered; this started the catch-phrase, "Up, up and away!" and occasionally featured Batman in a team-up situation. One year later, the first of 17 excellent theatrical cartoons from Paramount was made; these showed the Man of Steel with his old abilities, and occasionally had him fighting against the Axis Powers. The first serial adaptation, **Superman**, was released in 1948; this included his origin, kryptonite, a reducer ray, and a beautiful villainess called the Spider Lady. Two years after that, the second and final serial version, **Atom Man vs. Superman**, made it to the big screen; arch-foe Lex Luthor, synthetic kryptonite, and a teleporter figured prominently into these chapters. The first feature





Superman (Christopher Reeve) dominates the skyline of lower Manhattan island.

film, **Superman and the Mole Men**, starring George Reeves, proved successful in 1951, and this begot 104 episodes of television's **Adventures of Superman**, which ran from 1951 to 1957 (and continues in reruns even today). From the 1960's until the present, there have been Saturday morning cartoon adventures, but they are hardly worth mentioning. However, something different occurred in 1966—**It's A Bird, It's A Plane, It's Superman!**, which was a Broadway play that dealt with the hero's ego and insecurity. In 1975, this was made into an abysmal made-for-television movie that was shown on the late-night tube. Since then, nothing out of the ordinary has happened with this costumed do-gooder, but we have yet to see the special effects-laden spectacular that Warner Bros. will be releasing at the end of 1978. If you're curious about the plot, read on.

Superman I starts off, appropriately enough, on the distant planet Krypton. There, people live in cities that are carved out of the planet itself—in a somewhat similar manner to the Pueblos of certain North American Indians, except that the architecture is considerably different. Within the rough exteriors are beautiful rooms that appear both ultra-modern and sterile.

Kryptonians are almost exactly like us, except that they live on a planet that revolves around a red

sun, and their world has a much greater gravitational pull. Since their civilization is considerably older than ours, they are both scientifically and technologically advanced in many ways, except that they lack limited space travel.

Our alien scientist of note, Jor-El, is a leading citizen, and a member of the Council of Elders, which governs the populace. He is also their "executioner," in that he banishes convicted criminals to the Phantom Zone. This strange area exists in

A behind-the-scenes shot of director Richard Donner (left) rehearsing March McCune as Jimmy Olsen, Jackie Cooper as Perry White, Margo Kidder as Lois Lane, and Chris Reeve as Clark Kent/Superman. "Don't call me 'chief'!"



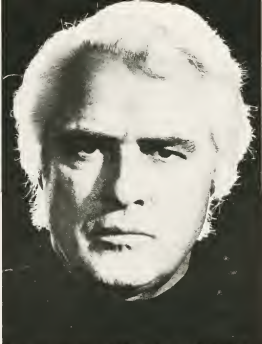
another dimension, where social misfits are exiled for 10 or more years at a time. There, they are like phantoms. They can see whatever happens in our reality, but they cannot be seen, nor can they touch anything in the real [?] dimension. At one point in the movie, Jor-El uses the Phantom Zone Projector to send three villains, Zod, Non, and Ursa, to the eerie, spectral land. Just before he pushes the switch that makes them disappear from the sight of righteous people, they curse him and his descendants.

Jor-El, wet blanket that he is, has recently discovered that Krypton will soon explode due to internal stress, but when he alerts the other Council members of his findings, they scoff at him. He is branded an alarmist, suspected of insurrection, and even thought by some to be insane. Since he comes from a proud and noble family, he is heartbroken by the stubborn decision of his peers to ignore his warnings.

Not only does the Council choose to refute his claims, but they go so far as to forbid him to continue building his experimental rocketship. He agrees to obey them, but then resumes working on the full-scale prototype. Unknown to him and his wife, Lara, their "friends" bug their home, and learn of his deception. In desperation, since he has not really committed any crime, they send an assassin to kill Jor-El and restore order to their society. Fortunately, the scientist manages to thwart his would-be murderer, and he buys just enough extra time to seal his



▲ Margot Kidder is cast as the snoopy Lois Lane, who hates Clark Kent and adores Superman—quite a dilemma!



▲ Marlon Brando, as Superman's alien father, Jor-El, does his famous impersonation of The Head from *Quark*. A not at parties

infant son, Kal-El, in the starship and launch it before their world explodes. Naturally, he and his beloved spouse die in the holocaust that wipes out every member of their race, except for baby Kal-El and the exiled criminals. Too late, the Council learns the Jor-El was right all along. Krypton explodes in a terrible, fiery conflagration, spewing kryptonite throughout the galaxy.

Among the clothing and food aboard the attractive, starburst-like rocket is a super-computer that educates the baby via mental tapes. The voyage takes a number of months, but finally the craft touches down on its destination—Earth—gouging a long burrow in the Kansas ground. Kal-El, who is now no longer an infant, is found by Jonathan and Martha Kent, and, when the alien innocently lifts their vehicle, they realize that he is indeed very special, and they decide to adopt him. He is given the name Clark, after Martha's maiden name, and grows up on a farm outside Smallville. Until he becomes a teenager, he has no knowledge of his origin, and he

never becomes the Superboy of legend. Additionally, there is no Krypto the super-dog, no super-monkey, no Legion of Super-Heroes, and so forth. As in all of the previous live-action adaptations, Superboy does not exist, and this leaves a great deal to be desired by the viewer.

An amusing thing does take place, though, during the time that young Kal-El/Clark Kent is growing up. He meets little Lois Lane, who just happens to be passing through his town, with her parents, one day. Other than that, his childhood is apparently uneventful.

Tragedy strikes when Clark is in his late teens: his foster father dies of a heart attack. Immediately afterward, the boy just happens to find his rocketship hidden in the barn. He activates the super-computer, and learns about his background; then he makes a fateful decision. At Jonathan's grave, he tells Martha that it is time for him to find his destiny. He leaves a little later on headed for the North Pole.

After building his huge Fortress of Solitude in the frozen wasteland, he sets up house in the building and continues his Kryptonian lessons. The computer from his homeworld is

rather magical in nature. First of all, it projects a three-dimensional hologram of Jor-El whenever it answers a question, so it seems as though Kal-El is being tutored by his dead father via an advanced form of television, or some such thing. Furthermore, the machine has been programmed to answer almost any conceivable question that the youth might ask, so it is not only a father figure, but an infallible, godlike object to boot. Isn't futuristic science (and comic books) wonderful?

Included in the rocketship was some Kryptonian clothing which bore the El family crest; strangely enough, this is an "S" that is emblazoned on a highly reflective fabric. In homage to his parents, Kal-El makes a blue, red, and yellow fighting costume that bears the emblem on his shirt and cape, and a short time later he departs for Metropolis, U.S.A. (really New York City).

Clark rents an apartment, and he soon lands a job as a reporter on the staff of the famous *Daily Planet* newspaper. At once, the star re-

Valerie Perrine stars as the beautiful, but deadly villainess, Eve

porter, an attractive female named Lois Lane, takes a disliking to the newcomer because she sees him as competition. That night, the Man of Steel makes his exciting debut in the skies over Metropolis, in costume, when he saves Lois and Jimmy Olsen from a falling helicopter. He proceeds to become a crime-fighter, and everyone in town is talking about the world's first ultra-hero the very next day.

Enter Lex Luthor, who is a completely bald, mad scientist of warped reknown. Unlike the familiar villain of the comics, this rendition is very extravagant; he wears \$500 suits, lives in luxury, and **always** wears a wig. His assistants are the bumb-

Kirk Alyn (an ex-Superman actor), Noel Neill (a former Lois Lane), and the winners of the DC Comics **Superman** movie contest (the prize was a part in the film) take a break from shooting



ing Otis and the voluptuous Eve, and all three of them are low-life murderers who will apparently stop at nothing in order to achieve fame and fortune (not necessarily in that order). The trio is planning a really big scheme—one of those "Crimes of the Century" that we always hear about—however, news of Superman's arrival delays their plans. So far, they have been forcing information out of various scientists before killing them, but now they have to devote their energies to eliminating the Man of Steel. The crafty maniac decides to test the Kryptonian's abilities, so he tricks the latter into facing bullets, fire, ice, and acid. Naturally Superman survives his encounters, and Luthor is temporarily frustrated.

Intrigued by the new hero, Lois succeeds in arranging an exclusive interview. She gets the surprise of her life when Superman, who digs her, not only talks in depth, but literally flies her around the world. Unfortunately, the inexperienced dogooder reveals too much, and the story contains information about Kal-El's only weakness—kryptonite. After acquiring some of the alien substance (a chunk of Krypton's remains), Luthor and his slimy companions go ahead with their inten-

tions to hijack two atomic missiles from a government convoy. While they are tampering with the sensitive guidance systems, they accidentally set one to destroy Hackensack, New Jersey; the other is successfully programmed to worsen the San Andreas Fault in California.

When Superman tracks down Luthor, the latter traps his foe with a block of kryptonite. The Man of Steel lies helpless in the scientist's lavish underground hideout as the villains launch the deadly rockets toward their targets. Just in time, Superman convinces Eve that Luthor is a madman, and she frees the handsome captive so that he can stop the flying bombs. He overtakes the would-be Hackensack destroyer, and hurls it into outer space before speeding after the other weapon.

Luthor's despicable plan is really perverted. It seems that he has purchased a lot of desert property on the eastern side of the San Andreas Fault, and his land values would skyrocket if the ocean were suddenly located directly off the coast of Nevada. His greed is so great that he is willing to kill millions of people in order to make a lot of money. Superman is aware of the situation, but he is too late to stop the atomic missile; it explodes right on target, and the home of Hollywood and Disneyland seems doomed.

However, Superman puts on a burst of speed and quickly reverses a great deal of destruction. In a montage of scenes, he: sucks up the radioactive fallout and blows it into the stratosphere; bores underground to repair fissures and cracks, reverses lava flows, and restores the land to normalcy; repairs damaged structures, like the Golden Gate Bridge; and along the way he even manages to save Lois, who is covering a story in the area. Not everyone is spared, but many lives continue because of the Man of Steel's intervention.

While Superman races off to punish Luthor, the Hackensack missile just happens to explode in the solar system that once contained Krypton. The nuclear blast somehow rips a hole in the Phantom Zone, and Zod, Non, and Ursa escape. Of course, they head for Earth, determined to make Kal-El suffer for his father's deeds.

So ends **Superman 1**.

While I strongly resent the two-part bit, as I am sure almost everyone else will, it might prove to be for the best. We will have to wait and see, when the first of the pair opens to audiences in December. Up, up and away!

Clark Kent's first day on the job at the **Daily Planet**. Here, he is trying to figure out how to inconspicuously get his tie out of the typewriter.

Director Richard Donner in his Clark Kent disguise allows some extras to peek into his magic camera during the shooting of a Smallville football scene.



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By Gray Barker

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A PREVIEW OF STAR TREK: THE MOVIE

It's finally going to happen folks! After the years of plans, promises, hopes and disappointments, the great body of fandom has convinced the powers that be, to put **STAR TREK** back on the screen. But this time it won't be on a puny television set; it will be larger than life in your local theatre. Here we discuss the press conference that once again launched the Starship Enterprise into space.

By Jim Wnoroski

Memo from Star Fleet Command—

"It has been confirmed that the U.S.S. Enterprise, the most

Nichelle Nichols, Leonard Nimoy, William Shatner, and Trek newcomer Persis Khambatta seem happy about their new voyages on the starship Enterprise



Finally reunited to again preserve freedom and justice in the cosmos are Mr. Spock (Leonard Nimoy) and Captain Kirk (William Shatner).



The crew of the Enterprise, in civies, prepare for their new adventures in outer space. (Note: altered design of the Enterprise)

In the upcoming film, will Leonard Nimoy's Mr. Spock undergo a change of character or will he remain the Vulcan we all know and love?

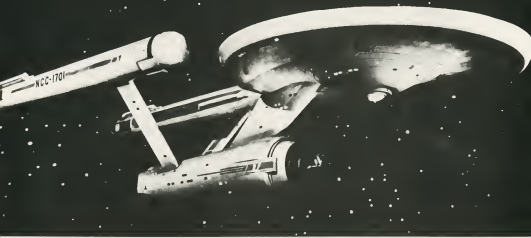
decorated and honored space ship of all time, has been returned to active duty. While Star Fleet is not in a position to reveal details of the highly-classified mission, we can indicate that the Enterprise has been pressed back into service to counter an awesome and Earth-threatening development in the far reaches of outer space.

Prior to its departure from Star Base 1, the Enterprise is being refitted with the latest, most sophisticated instruments and weaponry known to 23rd century space technology."

It was the morning of April 4th, 1978. The place was a beautifully decorated banquet hall on the Paramount Pictures lot in Hollywood, USA. The guests in attendance—mostly members of the press—were all there for one specific purpose... to learn more about **Star Trek: The Motion Picture**.

You could almost feel the electric charge that buzzed through the audience when supporting cast





Will the Enterprise retain its sleek design or will it adapt to the current trend toward greater surface detail?

members James Doohan, George Takei, Nichelle Nichols, Walter Koenig and Grace Lee Whitney all made their way to the dias. Had Paramount really fulfilled the wish of every Star Trek fan across the country? Was there actually going to be a major theatrical feature reuniting the entire cast?

These burning questions were foremost in everyone's mind. It seemed assured that **Star Trek: The Motion Picture** would become a reality. But where were William Shatner, DeForest Kelly, Gene Roddenberry and, most importantly, Leonard Nimoy? A long holdout due to contract breakdowns and prior commitments, Nimoy was the one original cast member not expected to return to his role of the Vulcan Mr. Spock!

Then all at once the room lights dimmed... every eye was riveted on the four remaining vacant chairs at the dias. A door sudden swung open, and at precisely that moment all the years of campaigning, letter writing and petitioning became worthwhile. For here were Captain James T. Kirk, commander of the Enterprise; Mr. Spock, his friend and dutiful second officer; and Dr. "Bones" McCoy, the physician who sometimes got the better of both his fellow shipmates. Following the trio was none other than the father of

Star Trek, Mr. Gene Roddenberry.

After rounds of heartfelt applause, it was announced that **Star Trek: The Motion Picture** would go before the cameras, shortly and 'should be well into production by the time these words appear.

Elaborate special photographic effects, utilizing new advancements in film technology, have been assigned to film wizard Robert Abel, creator of the award-winning 7-Up and Levi commercials for television. Abel, along with his associate Con Pederson (who supervised work on Stanley Kubrick's monumental **2001: A Space Odyssey**) are both recognized as having pioneered tech-

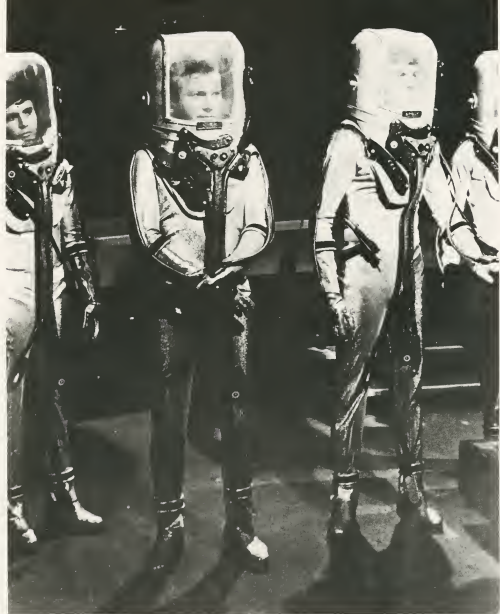
niques leading to many of the most spectacular film visual effects in recent years.

Doug Trumbull, hailed for his special photographic effects in **Close Encounters of the Third Kind** and for supervising effects for the earlier **2001**, has been a special advisor to Paramount in assembling the visual effects team as well.

Also behind the cameras, assuring fans of a marvelous science fiction event, will be the talented director Robert Wise—the man responsible for such hits as **The Haunting**, **The**

Will Kirk meet up with any aliens more unusual than the gorn?





Andromeda Strain and all-time sci-fi classic **The Day The Earth Stood Still**. According to Wise, speaking at the press conference, "**Star Trek** will be my greatest film achievement yet! Where else but in the science fiction can a director find such a broad canvas as the universe. I will do my utmost to give audiences

the most tantalizing and exciting vision of tomorrow ever produced." Wise also took great pains to assure the thousands of dyed-in-wool "Trekies" that he would be true to their favorite characters. "Before shooting even a single frame of film," he claims, "I sat and watched all 79 episodes of the program. Those

Will the big budget movie allow the crew to have more complicated and intricate-looking spacesuits?

viewings, plus special story line material supplied to me by Gene, have given me a complete and rounded knowledge of the fascinating **Star Trek** world."

(Continued on page 59)



The Enterprise in a familiar angle, this time orbiting a Requiem for Methusalem

FROM STAR TREK TO GALACTICA

For millions of television viewers, STAR TREK has been the standard for science fiction on the tube. Now ABC-TV will attempt to establish a new focal point for the genre: BATTLSTAR GALACTICA. It combines the humanistic characters of STAR TREK with the magnificent special effects of CLOSE ENCOUNTERS and STAR WARS. Here we discuss the transition from the world of STAR TREK to the galaxy of GALACTICA.

The Enterprise heads off into The Immunity Syndrome



By Allan Asherman

When discussing science fiction on television, **Star Trek** and **Battlestar Galactica** must be mentioned together. **Star Trek** was the series that first made science fiction tolerable to the general public without perpetual comedic-relief and mindless monsters, and with a continuing base of operations and cast of characters. **Galactica** is the series that is taking the most colossal gamble in TV science fiction history—that the public, having accepted SF in feature films, will welcome an ultra-expensive series that captures the maturity of **Star Trek** and combines it with the dramatic devices and production values of **Star Wars**.

Producer/creator Gene Roddenberry had great difficulty selling **Star Trek**. He was initially turned down by MGM studios and CBS television. [CBS told him they had another science fiction series they trusted more; that was **Space Family Robinson**, which evolved into **Lost in Space**.] By September, 1964, Desilu Productions' Oscar Katz had gotten NBC to look at the **Star Trek** format, and Roddenberry was hard at work preparing the miniatures for his series' pilot segment. This first film was rejected by NBC, and because of this and other delays, it was not until June, 1966 that the first regularly produced episode of **Star Trek** was before the cameras.

Battlestar Galactica's frustrations were minor by comparison. The success of **Star Wars** had established science fiction as "Box office." Universal Pictures and the ABC network pledged an incredible amount of money to the project. This brought the **Star Trek/Galactica** relationship fullcircle. **Star Trek** is now a \$15 million Paramount theatrical feature seeking to capture the **Star Wars** market, while **Galactica** is spending tons of cash and effort to attract the phenomenal following initially enjoyed by **Star Trek**.

The most obvious basis for comparison of the two TV series is that they both revolve around remarkable spaceships, both of which are run by tremendously capable and dedicated captains. Each ship, however, appears to have a different motivation.

The U.S.S. Enterprise is the



A Cylon, clad in protective armor, strikes a menacing pose / 1978 ABC, Inc.

aggressor, seeking out "new life and new civilizations" on assignment—an interstellar police vessel keeping the peace, aiding colonists and often having trouble staying in one place due to outside influences.

Years before, in the **Star Trek** universe, the United Federation of Planets was involved in a long and bloody war with the Romulan Empire. In this frame of reference, the Enterprise would have functioned

just as the **Galactica** did during the thousand-year conflict with the Cylon Alliance.

With the destruction of the 12 Worlds, the **Galactica** became the hunted instead of the hunter. Only the dedication of Commander Adama stood between life and death for all the people in the huge caravan led by the **Battlestar**.

Actually, both ships are roving through, what is essentially, the same framework. The Enterprise seeks knowledge and peace in the name of the humanoid who com-



prise the U.F.P., with Earth as its center. The *Galactica* seeks Earth, its central goal, in the name of the surviving humanoids in the caravan. Both the *Enterprise* and *Galactica* are pitted against elements that wish to destroy what they represent.

Galactica's ambiguous time-frame makes it necessary to treat its principles and situations with a "soft-focus" attitude that makes them appear simultaneously as people, symbols, and potentially awesome individuals. Captain James T. Kirk [William Shatner] is the embodiment of *Star Trek's* exploration syndrome; a magnetic individual just as human as the next guy. Commander Adama [Lorne Green] is more than human. He must be played as father-figure promising safety to a homeless people, with more than a trace of the prophet connected to his decisions and observations.

Galactica's costumes must also reflect this ambiguous state of existence. They are suggestive of Greek and Roman styles, in addition to looking futuristic. This type of wardrobe is not a new idea; Rene Hubert's designs for *Things to Come* [United Artists; 1936] were a combination of Tudor and Greek,

▲ A Viper ship, the fighter craft of the *Galactica*, and its human occupant stand on the surface of a far-off world. © 1978 Universal City Studios



with a touch of Japanese (**Star Wars** also has a decidedly Japanese influence in its styles). From time to time on **Star Trek**, characters were featured who were clothed in garments that suggested their "roots." Flint (James Daly) in *Requiem for Methuselah* was a timeless individual who dressed himself like a futuristic "Hamlet" or Marco Polo, and "Appollo" (Michael Forest) in *Who Mourns for Adonis* wore a simple tunic. Darth Vader in **Star Wars** was a combination of ancient German and Japanese, with a distinctly futuristic standard thrown in.

Galactica can afford to show more explicit and bizarre aliens. The Cylons (who, like the Oalleks of **Dr. Who** are rarely seen outside of their protective suits) are completely loathsome creatures, probably largely based upon the visual guidelines set forth in the classic E.C. science fiction comics of the 1950's. The Ovions are shorter creatures—actually insects with four arms, natural armor-plate, large orange eyes and some hair. The Ovions are at least partially operated with remote controls



This optical painting was created for the Courtmartial of Captain Kirk.

(probably for the false set of arms), which seems to have caused problems on the set. Probably for this reason the Ovions are not seen too often, and are killed off in the first episode (although rumor has it they were originally slated to be

recurring characters). If the problems are ironed out, there's nothing to prevent the Ovions from popping up in a future episode or two.

Ingenuity is also at work here regarding the **Daggit**, the dog-like

Captain Apollo (Richard Hatch) and Senna (Jane Seymour) look unkindly on the trait, rous Ovions © 1978 Universal City Studios





natural order. They are out to exterminate human kind; there is no possibility of a friendship between "them" and "us" at any time in the future.

The totally alien nature of *Galactica's* "villains," brings out a key difference between *Star Trek* and *Galactica*. While the older series is clearly science fiction, the newer project is not really defined as "science fiction," "space opera" or even "fantasy."

Star Wars was a fantasy, structured as a fairy-tale. *Galactica*, having evolved from *Star Wars'* success, disguises its true context.

The bridges of the *Enterprise* and the *Galactica* after ten years and millions of dollars, which will prove the more believable?

The people of the *Galactica* will encounter many bizarre forms of alien life on their travels through the galaxy. ©1978 Universal City Studios

We know that *Trek's* United Federation of Planets is based on Earth. The *Enterprise* never visited Earth in the TV series episodes, but we know Earth is there, populated by people, and that all this is taking place approximately 200 years in the future. In *Galactica*, the Earth is a focal point; a goal that is a legend. We do not know whether it is a "factual legend" or not.

Will the *Galactica* caravan eventually settle upon a planet that is actually our Earth hundreds of centuries in the future? Or will the *Battlestar* and its escort arrive on our planet in the far past? Comman-



creature. What we see is an android duplicate of this loveable little household pet. The "android" is actually a suit, reputedly inhabited by a trained monkey. [This same technique was also used in the 1934 Hal Roach film *Babes in Toyland* in which a man-in-suit portrayed the "cat" while a monkey-in-suit was the "mouse" so the two creatures could be shown together in their storybook proportions.] There may also be radio controlled parts to this creature, to guide the monkey around or to manipulate the mouth of the outer mask.

Star Trek's Klingons are humanoid, sharing the humanoid values of the Federation. The concepts of "good" and "evil" are not foreign to them, but they choose to think of these ideas as mere labels. They are used to taking what they want, and do not feel guilty because of their actions. Instead they look upon the Federation as weaklings, afraid to claim the spoils of war, and even willing to make peace. These two forces are watched over by the all-powerful Organians, who supervise the Klingons and Federation, with the proper guidance, may mature and learn to work together in friendship.

This possibility of friendship was also explored by *Galactica's* Quorum of the Twelve Worlds. Unfortunately, they neglected to realize they were dealing with an enemy that was not humanoid. The insectoid Cylons lack any understanding of "good" and "evil." They realize only that humanoids are a threat to the Cylon concept of the universe's



der Adama could then drop the final letter of his name, marry a woman named Eve and, enjoying the respect of his people as "the father-figure who saved the human race," could start the ball rolling for our planet hundreds of centuries ago.

Maybe Adama's history text will be misinterpreted by later generations who will use "Appollo" and "Athena" as dieties, and will form the science of astrology from references like "Scorpio," "Caprica," "Sagittaria" and "Tauron."

If *Galactica* concerned itself only with its complex frame of reference and with the execution of its special photographic effects, the true

appeal of the series would be nonexistent. Fortunately, its characters have the potential for developing into highly interesting individuals.

It's too bad that Zac Adama died at the opening of the series. The young, brilliant and impetuous pilot was the closest thing to a counterpart of Luke Skywalker. In *Star Trek*, his counterparts were Sulu (George Takei) and Chekov (Walter Koenig), with a little of Lt. Kevin Thomas Riley (Bruce Hyde) thrown in. Like Kirk, Zac obtained the high-

(Continued on page 60)

Captain Kirk poses as a Romulan in *The Enterprise Incident*.



WOOD IS GOOD A LOOK AT SUPERMARIONATION

Gerry Anderson, best known as the producer of *Space: 1999* and *U.F.O.*, also has another, lesser known credit to his name. During the 1960's he produced a number of shows in the science fiction-fantasy field, which had a unique distinction. The stars of the show weren't people; they were puppets. The one drawback to this system was that the puppets, unfortunately, always seemed to turn in wooden performances.

By Tom Rogers

■ Gerry Anderson, who is well known in the United States for his work on such live-action series as ITC Entertainment's *Space: 1999* and *U.F.O.*, recently made a science fiction plot film that was shown on NBC-TV. Entitled *The Day After Tomorrow*, it dealt with five astronauts (three adults and two children) who ended up plummeting through a black hole in space that transported them into another universe. The excellent program ended with them lost in space, anxious to continue their exploration of the cosmos.

Following *The Day After Tomorrow*, Anderson produced a commercial in England that was called "Alien Attack." In it, a fleet of flying saucers invaded our world and threatened to overload humanity with their contents of ice cream, rice pudding, and semolina. A futuristic organization called the Intergalactic Rescue Command immediately launched rockets filled with Jif Desert Toppings, and the delicious liquids enabled everyone to eat the enemy weapons without any ill after-effects. This silly but entertaining concept was done by using Anderson's special puppet technique, Supermarionation. Along with the intriguing pub-

This array of oddballs appeared in various episodes of ITC Entertainment's *Fireball XL5*. Steve Zodiac, Venus, and Matthew Matic appear in the top row, and Robert the Robot can be seen in the lower right-hand corner.



This behind-the-scenes shot from **Captain Scarlet and the Mysterone** shows just how large the supermarionettes were. (Commander White is pictured)

pets were miniature spaceships and a Moonbase Alpha-like headquarters, as well as opticals to indicate laser blasts. Brian Johnson (who will soon be working on **Star Wars 2**) and Nick Alder handled the effects, and their work accompanied every showing of **Star Wars** (in Great Britain, commercials are run inbetween theatrical features). This commercial may have paved the way for more Supermarionation efforts, but so far nothing has been set up.

Unknown to many Americans, Anderson and his ex-wife, Sylvia, did some pretty exciting TV stuff before they tackled **U.F.O.** For instance, their Supermarionation technique was used way back in 1962 for a series called **Supercar**, which was the first of their science fiction adventure programs featuring puppets instead of people. In those days, the 20-inch-tall marionettes were pretty funny-looking, but through the years the company, known as Century 21, perfected its craft, until in **Secret Service**, the wooden and plastic characters closely resembled human beings. In addition to the marvelous puppets, a great many mini-



ature sets and scale models were built for each of the seven Supermarionation shows. A lot of these looked so realistic that live-action scenes (occasionally, real people were used) could easily be interspersed, and the end result was often fantastic.

Supercar was a vehicle that had the ability to traverse roads or rough terrain without touching the ground, fly (retractable wings), and operate on or underwater (except for the flying bit, it was similar to James Bond's auto in **The Spy Who Loved Me**). It could also operate like a helicopter, attain a flying speed of

1,500 miles an hour, be piloted or operated by remote control, contained various electronic devices, and carried eight explosive rockets. This wondrous vehicle originated from a secret laboratory at Black Rock, Nevada, where Professor Popkiss, the inventor, resided with Dr. Beeker, an absent-minded genius, and Mike Mercury, a fearless test pilot. On the first mission, which was appropriately covered in an episode named **Rescue**, Mercury saved a 10-year-old boy named Jimmy, and his pet monkey, Mitch; from then on, the youngster accompanied Mike on various missions. These self-sacrificing heroes were constantly plagued by a villain whose code-name was "Masterspy," and who assisted by a dastardly sort named Zann. The pair worked for whomever was willing to pay for their services, and they often tried to steal **Supercar** and/or learn its secrets for their foreign employers.

Unlike most of the succeeding supermarionation shows, this one seemed to take place during the present, and viewers—presumably children around the world—were able to identify with it. However, the stones themselves were pretty tame compared to later Anderson efforts. Most of the tales in the **Supercar** package dealt with international rescue missions and various emergencies, and in many of them Dr. Beeker got himself into a lot of trouble. Naturally, the good guys always managed to extricate themselves, and **Supercar** continued performing

The beautiful (?) Angels of **Captain Scarlet and the Mysterone** sit around in a lounge, awaiting a Red Alert to liven up their day.





The **Fireball XL5** lies ready for blastoff, surrounded by buildings and equipment from Space City.

its amusing mercy missions.

In 1963, another black and white Supermanation series was released to the States. **Fireball XL5** was a 300-foot-long super-spaceship of the 21st century—the most advanced vessel in the World Space Patrol fleet. Its crew included Captain Steve Zodiac, whose responsibility was to safeguard "Sector 25" from danger; Professor Matthew Matic, the navigator and a mathematician;

Captain Scarlet (foreground), Captain Blue, and Lieutenant Green face giant dangers in **Captain Scarlet and the Myerone**. (Note the normal-sized tools on the floor in the left-hand corner.)



genius; Venus, a beautiful (for a puppet) blonde who served as a doctor of space medicine; and Robert the Robot (a possible relation to Robby?), who was the self-thinking, temperamental automatic pilot. Their military superior, Commander Zero, remained in a revolving skyscraper at Space City, on Earth, while his subordinates faced unknown dangers throughout the universe.

The **Fireball XL5** was equipped to sustain its small crew for months at a time. Its spacious interiors included separate living quarters, an ultra-modern lounge, research laboratories, and other essential rooms. Most interesting of all was the nose-cone, nicknamed "Fireball Junior," which, as with the eagles of **Space: 1999** could be detached from the main body in order to land personnel while the mothership remained in orbit. Unlike later craft, like the **Enterprise of Star Trek**, this ship could be landed; however, it required

Inside the **Fireball XL5**, Steve Zodiac, Venus, and Robert the Robot prepare for take-off for parts unknown.

a huge ramp, similar to the one that appeared in **When Worlds Collide** in order to attain escape velocity.

Needless to say, the storylines for this show were all sf oriented. In all, there were 39 episodes, and the adventures ranged from saving the world from alien planetomic missiles (**Planet 46**), the combating intergalactic fishermen (**XL5 to H20**), to thwarting "Space Pirates," to negating the effects of mysterious space clouds that ignite in our sphere's atmosphere (**The Fire Fighters**). Zodiac and his people were certainly kept hopping, and they and others like them kept our descendants safe from

One of the elaborate miniature sets of **Secret Service**, the most recent Gerry Anderson Supermanation series. The puppets in this show were so realistic that live actors were often substituted for various reasons.



the perils of tomorrow.

Another 21st century organization that safeguarded mankind was the World Aquanaut Security Patrol (W.A.S.P.), although none of the 39 color episodes of **Stingray** contained guest appearances by any members of the World Space Patrol. In any event, this concept concerned itself with a fleet of two-man super-submarines known as Stingrays, which were 65 feet long, 20 feet wide, and which could attain incredible speeds because of an atomic powered steam engine. These things were so souped up that they were able to leap like salmon if their helmsmen wanted them to. They also contained a pair of "sea bugs," which were compact, one-man subs; "monocopters," small hovercraft units; and "sting missiles," remote-controlled torpedoes.

The headquarters for W.A.S.P. was in Manneville, which was located on an island in the Pacific Ocean. For defense purposes, this entire base could be completely lowered to an underground emplacement area. Thus making it nearly impregnable and his Southern sidekick, Phones, received their orders and embarked on missions against, among others, the evil Titans—an underwater race that continually launched assaults against the surface world.

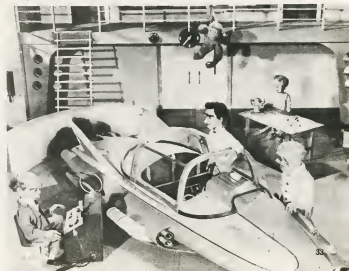
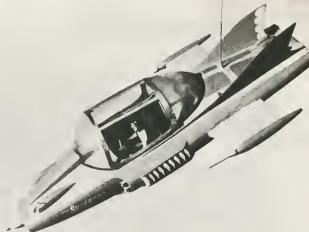
Fortunately, Anderson's Supermenation productions became less juvenile with his next effort, **The Thunderbirds**, which was the only Supermenation series that had hour-long episodes [32 in all]. The program was about a bunch of 21st century characters who dedicated their lives to adventure and self-sacrifice in order to help others—International Rescue. Led by Jeff Tracy, a millionaire and ex-astronaut, he, his five sons and a few friends, risked their lives trying to save people from natural and unnatural disasters around the globe.

The siblings each piloted one of five **Thunderbirds**, the special rescue craft that were designed to cope with any emergency. Scott handled **Thunderbird 1**, a craft that could travel at 7,000 m.p.h., containing a mobile control tower from which operations could be directed; Virgil piloted **Thunderbird 2**, a transport that carried a variety of heavy rescue

Mike Mercury, a bushy-eyebrowed puppet, sends **Supercar** into a nosedive to splash it into the water below. Not only could the thing fly, but it swam underwater, too.

equipment in large, detachable pods; Alan controlled **Thunderbird 3**, their sleek spaceship; Gordon's **Thunderbird 4** was an underwater scout vehicle; and John often took care of **Thunderbird 5**, an orbiting space monitor station that served to warn the other members of danger anywhere on Earth. Their headquarters was located on a secret island in the Pacific, of course, and from there Jeff and "Brains," a scientific genius who had invented the vehicles and equipment, worked for the benefit of our

civilization. An honorary member, Lady Penelope (voiceover by Sylvia Anderson), was a tough, rich British secret agent who rode around in a weapons-laden Rolls Royce called the "FAB 1." Like the other puppet shows, this one had a continuing villain: the Hood, a master criminal who practiced voodoo and sought his enemies' secrets. There were also two feature-length movies based on the series. The first of these, **Thunderbirds Are Go**, was released in the U.S. by United Artists, and dealt with an ill-fated spaceship to Mars, the **Zero X**. **Thunderbird 6**, which never made it over here, was about a **Tiger Moth** biplane



The gang's all here. Beaker the dummy, Pop-kiss the inventor, Mercury the pilot, Jimmy the Kid, and Mitch the monkey. Guess which ones are Mitch and **Supercar**.



The famed S.P.V. [Spectrum Pursuit Vehicle] of **Captain Scarlet and the Mysterons** has a definite problem in this scene.

and its encounter with a huge aircraft called **Skyship One**.

My personal favorite came next: **Captain Scarlet and the Mysterons**. In some ways, this was armed at a much more advanced audience. While it still presented the incredible adventures of 21st Century puppet protagonists, it contained intrigue, mystery, suspense, violence, murder, and other things that are now taboo in children's programming throughout the coun-

try. Captain Scarlet, himself, a high-ranking member of a super-secret international organization known as **Spectrum**, had been killed by the Mysteron, a malevolent alien race that was determined to slowly destroy humanity because of a misunderstanding that took place on Mars. There, a M.E.V. [Martian Exploration Vehicle] encountered a mysterious, glowing city located within an uncharted valley. When unknown residents unleashed a visible scanning beam, the humans panicked and opened fire, destroying the entire metropolis. Within moments, an eerie light recreated the demolished buildings, and another ray pulverized the aggressive vehicle. Because of the unprovoked attack, the Mysterons vowed to wipe out all life on our sphere.

Lieutenant Green, Commander White's assistant, often handled matters from this impressive control console in **Captain Scarlet and the Mysterons**.

Although the Mysterons were never seen on the show, they were often heard. Their leader's deep, mechanical voice frequently announced his plans just before they were put into action, which revealed his disdain for humans. At times, the Spectrum heroes prevented the enemy from accomplishing their plans, but the villains won on a number of occasions. Perhaps the greatest weapon of the extraterrestrials was the power of "retro-metabolism," which allowed them to destroy and recreate matter, and then direct the objects—including people—to obey their commands. They succeeded in this respect with Captain Black, the officer in charge of the fateful M.E.V., whom they slew and then brought back to life. From then on, he did their bidding without question. When they attempted to do the same with Captain Scarlet, though, something went wrong; he regained his loyalty to Spectrum after falling from a tall tower, and even retained his murderers' power of self-retrometabolism. Ironically, because of their intervention, he became their greatest foe—an indestructible super-agent, dedicated to eliminating the Mysteron threat forever.

Spectrum had its headquarters on **Cloudbase**, which was a huge, floating helicopter much like the one found in Marvel Comics' **S.H.I.E.L.D.** stories. It remained at a height of 40,000 feet, and came equipped, on top, with an enormous aircraft

Thunderbird 4, an underwater scout craft, sets out on a mission to bring home some wooden fish for dinner.



runway that sported the celebrated "Angel" jet fighters, which were flown by a group of five dauntless young women. In addition to these planes, the resourceful organization developed advanced land, sea and air vehicles, which they used as often as they could against the Mysterons. The most interesting car in their garage was the S.P.V. (Spectrum Pursuit Vehicle), which had a top speed of 200 m.p.h., was bullet-proof, and came complete with radio, radar, and special armaments. Its driver sat backwards, steering by means of a closed circuit television monitor.

It was common for a puppet to die, or be seen bleeding, in **Captain Scarlet and the Mysterons**. In fact, every one of the 32 episodes began with the title character being shot by a machinegun. Although the hero died on several occasions, he always recreated himself and started out again after the guilty parties—especially his former friend and ail, Captain Black (who always needed a shave).

The tremendous popularity of James Bond and his peers definitely influenced **Joe 90**, the next Anderson offering. This was about a very special nine-year-old boy, Joe McClane, who joined the World Intelligence Network (W.I.N.) as an agent soon after his adopted father, Ian, invented the "Big Rat" (Brain Impulse Galvanoscope Record And Transfer). The professor's device was able to

Thunderbird 3 blasts out of the island Roundhouse for a rendezvous with **Thunderbird 5**, which is in orbit around Earth. Not too conspicuous.



Manneville, the headquarters of W.A.S.P. in **Stingray**, is protected by ultra-modern jet fighters and advanced submarines.

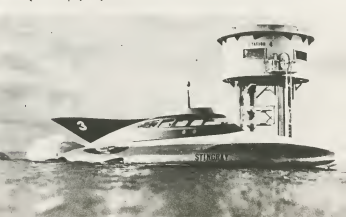
record the knowledge and brain patterns of anyone and transfer them to another by using a pair of glasses with built-in electrodes to enable the process to work fully. The handsome boy was perfectly inconspicuous, so he agreed to help top agent Shane Weston on 30 dangerous missions. Naturally, they were aided by an array of special equipment and vehicles.

Another spy program, **The Secret Service**, was the last continuing Supermanation production to have been filmed. It concerned itself with certain members of B.I.S. H.O.P. (British Intelligence Service Headquarters Operation Priest), who were experimenting with a new scientific contraption that made the show very reminiscent of the old **World of Giants** series. The elderly leader of a special team, Father Unwin (at times played by a real actor

because of the incredibly realistic puppets), was able to miniaturize his partner, Matthew Harding, to about one-third normal size, after which he carried him around in a suitcase. This of course, enabled them to perform some seemingly impossible deeds (13, to be exact), and it posed a few interesting problems for the shrunken agent.

And now for some possibly good news. ITC Entertainment is currently trying to sell a package of four of these programs to television stations throughout America. They have chosen **Stingray**, **Thunderbirds**, **Captain Scarlet**, and **Joe 90** for re-syndication, and if you readers are interested, write and/or call your local programming directors about it. The shows have not become very dated, because of their future settings, and they are a lot of fun. Check them out.

Stingray #3 floats above the water as its crew checks out W.A.S.P. Weather Station #4.



A SHIPLOAD OF ROCKETS



Scores of rockets, both magnificent and deadly, have dashed through the movies since the silver screen's inception some 75 years ago. Here, the history of cinematic rockets is traced from the genius of George Melies to the fantastic future of Space: 1999.

By Allan Asherman

■ When the first Chinese fireworks specialist fired his first rocket on a brief, but bright flight through the skies, he didn't know what he was letting the world in for. If a man from the future could have materialized beside that ancient individual, he would have told an unbelievable tale of how one day people would journey into outer space inside of rocket-ships. That part of the story, the

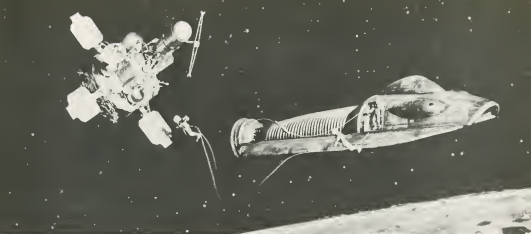
The rocket ship ark of **When Worlds Collide** (Paramount, 1951) was designed by Chesley Bonestell.

ancient scientist might have believed, but if his futuristic visitor had attempted to convince him that movie makers would spend millions of dollars designing, building and photographing rockets that wouldn't even work; the old-time scientist would probably have burst out laughing at how illogical it all seemed.

There **is**, however, an ironic similarity between these non-functional movie rockets, of which there have been many, and the Chinese fireworks just as that first fireworks specialist had conceived his rockets, movie makers conceive their ingenious creations for the same purpose—to entertain. In fact, movie spaceships are **better** than those ancient developments. The Chinese never used their rockets as wea-

The last stage of "The Wing" leaves Mars and heads for Earth in **The Conquest of Space** (Paramount, 1955).





This space transport rocket served as a moonbase shuttle in the television series, **UFO**.

pons, but it was the Europeans who discovered them, who immediately recognized their military potential. But spaceships developed for films, **have** no such military potential. They are there to **please** their audience, not to destroy them.

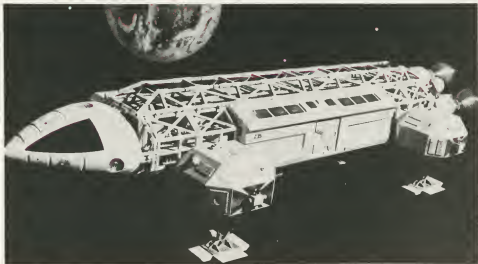
The first science fiction film rocket was devised by George Melies in 1903, for his short subject, **A Trip to the Moon**. Melies used Jules Verne's rocket from the novel, **From the Earth to the Moon**, as a guide. Verne had described a huge cannon dug into the ground (Melies built

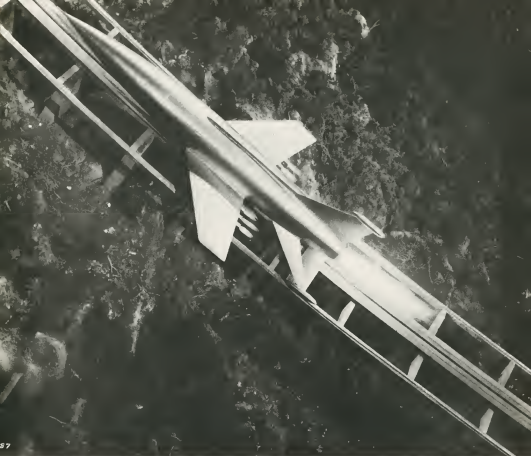
a cannon above ground because it looked funnier and more entertaining). His "rocket" was actually a large "bullet" fired from the cannon. On the outside, it was plain, with no unnecessary flair. The inside of the "bullet" was luxuriously furnished for the comfort of those aboard. [There is a beautiful recreation of this interior design on display at the Air & Space Museum in Washington, D.C.] The much later film, **From the Earth to the Moon** (Warner Brothers; 1958), elongated the "bullet," and included spacesuits, a huge gyroscope and other scientific equipment. Unfortunately, the film was cheaply produced (when you see

the rocket flying through space you can also see the brace supporting the miniature).

While Melies built a full-scale replica of the rocket for his launching sequence, he also found it necessary to construct a miniature for other scenes. Future filmmakers would also realize miniatures would work best. Melies' actual-sized rocket, was a prediction of film techniques to come. It was a flat cut-out, painted to look round and metallic, a crude forerunner of the life-sized backdrops and small-scale matte

Brian Johnson's "Eagle" miniature, constructed for **Space: 1999**.





A bird's-eye view of the takeoff scene from *When Worlds Collide*.

paintings that would be used in more complex films to come.

For his beautiful *Woman in the Moon* [UFA; 1929], German film producer Fritz Lang consulted rocket scientists Willy Ley and Herman Oberth. When a space rocket became a reality, they theorized, what would it look like and how would it be launched? Their ship was huge, imposing and loaded with aerodynamic features [the rockets were built into the fins, so the design of the ship was not rendered asymmetrical]. Their spacecraft took off from a specially constructed site, complete with a structure to protect the rocket—it was an accurate picture of how spaceports such as Cape Kennedy would eventually appear. It was also

the first use of the “count-down.”

The classic *Things to Come* [United Artists; 1936] returned to the space cannon device of Jules Verne. The brilliant science fiction writer H.G. Wells wrote the screenplay of *Things to Come*. His intent was probably to show the concept of people being fired off the Earth, and for his purposes the “space gun” was practical. More important than the gun itself, however, was that Wells made the rocket, multi-staged [even though it was designed as a single unit, with one set of fins at its base], and explained how the last stage’s ignition would enable the rocket to escape from Earth’s gravity and flash away into outer space [to orbit the moon and return, without making a landing, as our first manned moon rocket actually did decades later].

Just Imagine [Fox, 1930] was less scientific. Concerned with producing pure entertainment [it was a musical comedy], the film’s spaceship was a small, art-deco shape surrounded by rocket tubes, fins and wings, and included landing wheels, a non-pressurized door [with a card-door handle], and had no provision for softening the ride of its passengers. If this design sounds familiar even though you’ve never seen *Just Imagine*, it’s because this rocket was also used as the principle space vehicle in *Flash Gordon* [Universal; 1936, and *Flash Gordon’s Trip to Mars* [Universal; 1938]. Slightly modified, it also appeared in *Flash Gordon Conquers the Universe* [Universal; 1940]. *Buck Rogers* [Universal; 1939] featured more streamlined rockets for the Earth-bound rocketships, but treated its

spacecraft as "ships" in a literal sense [they looked like flying ferry boats].

The space films of the 1940's were serials and the very first TV series episodes that stressed fantasy elements. Their rocketships were interesting, little things that are sadly obsolete when viewed by today's audiences; sophisticated eyes. **The Purple Monster Strikes** (Republic; 1945) came to Earth from the Red Planet while flying in a cramped, one-person shuttle (during the serial, he was joined by a lady Martian who arrived the same way). The craft resembled the small model rocket pictured in the **Superman** comics of the time. Since Republic was planning a **Superman** serial in 1940, it is possible that their ace miniature-makers, Howard and Theodore Lyedeker, had designed this little craft for that unproduced project. Unfortunately, Columbia Pictures did not have the talents of the Lyedekers when they made **Superman** in 1948. The Columbia rocket was small and stubby—resembling a trash can with a nose-cone and short, curved fins. [Even this rocket, though, was better than the design featured in **Superman on Earth**, the original-episode of **The Adventures of Superman** TV series, it looked ready to fall apart on its launching ramp.]

The Lyedeker brothers created the beautiful rocket seen in the **Rocket Man** films. These sequels

to the 1949 Republic serial **King of the Rocketmen** included **Flying Disc Man from Mars** (Republic; 1950), and **Zombies of The Stratosphere** (Republic; 1952). The rocket appears to have been a large miniature suspended over an outdoor location with wires and pulleys. At times, the ship almost looks like a carefully made dirigible floating lazily through the air with a "smoke pot" inserted in a rear housing to provide exhaust.

The Lyedeker design for the **Spindrift**, the spacecraft in Irwin Allen's TV series **Land of the Giants** (20th Century-Fox; 1968-70) is not actually a rocket; it's closer to a flying saucer and, similar to the Lyedeker **Flying Sub** built for Allen's **Voyage to the Bottom of the Sea** series in 1965. The Lyedeker Brothers created other specialized vehicles for Republic and Fox, but none of these were rocketships in a true sense. Other experts contributed their talents to the creation of rockets for other film studios.

Chesley Bonestell is a noted artist and designer, with a special affinity for outer space. In 1950, Bonestell served on the production staff of producer George Pal's classic **Destination Moon**. His **Spaceship Luna** was a tall, graceful design that appeared to be evolved from a V-2 type of missile. With its symmetrical fins, shock absorbers and built-in ladder [to enable its passengers to climb down from the elevated cabin to the moon's surface], Bonestell's rocket is an object of fine art as

well as a scientific, logical spacecraft. Because of its atomic motors, **Spaceship Luna** did not need more than a single stage; its appearance set the trend for most of the rockets that appeared in films of the '50's. The following year, Bonestell altered his moon rocket for **When Worlds Collide** (Paramount; 1951) to produce the **Space Ark** that ferried Earth's last survivors to the planet Zyra. The Ark had to be launched from a huge, elevated track platform to achieve "escape velocity" [the speed necessary to escape Earth's gravity], fly across space, and be aerodynamically sound within Zyra's atmosphere. For these reasons, the Ark features an "airfoil" type of design in addition to its fins.

For **The Conquest of Space** (Paramount; 1955), Pal based his designs upon the beautiful paintings created by Bonestell to illustrate Willy Ley's book of the same title. The Mars ship was a complicated affair, consisting of a winged segment for landing on Mars, and a central rocket portion that's separable for the return trip to a giant space station in Earth's orbit. The model was heavy, and had to be supported on many wires which are sometimes visible in the film, but the grace of the rocket's design makes up for this slight flaw. Bonestell also served as resident technical artist for the the ZIV-United Artist/CBS series **Men Into Space** that had its debut in 1959. His moon rocket for that series was another masterpiece of graceful and functional design; it appears to have

This fancifully designed rocketship appeared in **Assignment: Outer Space** (Four Crown, 1962)





been partially based upon Willy Ley's ideas.

Dr. Werner von Braun and Willy Ley, two rocketry pioneers, served as technical advisors on an ambitious short subject produced by Walt Disney in 1955 called **Man in Space**. The rocketship in that film was the product of the same scientific logic that Bonestell used in creating his film spacecraft. It's only natural these rocketships looked similar to those seen in **The Conquest of Space** and **Men Into Space**.

Bonestell's designs were also "borrowed" to serve as the inspirations of rockets that appeared in some other film efforts. The ship from **Abbott and Costello Go to**

Mars (Universal; 1953) is extremely similar to the **When Worlds Collide** and **Destination Moon** ships. This Universal-crafted rocket was also seen as a miniature on Richard Carlson's desk in **It Came from Outer Space** (Universal; 1953), and it also bears a resemblance to the rocketship seen in **World Without End** (Allied Artists; 1956), which in turn has also shown up in other economy-minded space films. Other low-budget efforts such as **Battle in Outer Space** (Columbia; 1960) and **The First Spaceship on Venus** (Crown; 1960), relied upon the Disney design for their inspirations.

Other 1950-ish subjects who blasted off in similar rockets include **Captain Video** (DuMont Television series; 1949-55), whose graceful ship **The Galaxy** protected the ar-

Derek Meddings' **Thunderbird 3** takes off from International Rescue's Secret Island Base

waves along with **The Orbit Jet** and **The Silver Moon** of **Rocky Jones: Space Ranger** (Roland Reed; 1952-55), **Flash Gordon** (an ultra-low-budget series filmed in Germany in 1953-54), **Space Patrol** (ABC-TV series; 1951), and **Tom Corbett Space Cadet** (a syndicated series that debuted in 1950). These ships were balsa wood miniatures, except in two cases; **Flash Gordon** couldn't afford balsa wood and apparently substituted an animated cartoon for its ship, while **Rocky Jones** made use of quality miniatures that appear to have been metallic in consistency.

After World War Two, the United States began to experiment with real-life spaceships (although it took them sometime to break free of Earth's gravity), and a new inventory of rockets became available to movie makers who couldn't afford anything better—stock footage. Many movies would show ultra-clear closeups of people entering a blockhouse, an elevator or a comfy chair with fancy controls, then switch to a ultra-grainy distant-shot of a rocket, courtesy of the United States Air Force. The chief practitioners of this shortcut include **King of the Dinosaurs** (A.I.P.; 1955), **Fire Maidens from Outer Space** (Eros; 1956), and **Missile to the Moon** (Astor; 1959). One movie used take-off footage of a V-2 rocket, with the film reversed, to show its ship landing on the moon. Double-exposed moon rocks were inserted onto the film, but you could also see the gantry-crane from the Earth-launch, which was odd because (Continued on page 61)



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EARTH vs. THE FLYING SAUCERS

By Doug Murray



▲ The alien spacecraft orbit the Eiffel Tower in this scene from *Earth vs. the Flying Saucers*.

For the past three decades there have been persistent reports of sightings of UFO's. Occasionally the fear of mass destruction by the UFO menace surfaces in the minds of an unknowing public. Hollywood has attempted to change this fear into the terror of a real attack by beings from another world, and never better than in special effects wizard Ray Harryhausen's **EARTH VS. THE FLYING SAUCERS**.

■ "Since biblical times, man has observed and recorded strange manifestations in the sky and speculated

on the possibility of visitors from other worlds. Now, from all over the world, come persistent reports of UFO's; unidentified Flying Objects, which we have come to know as flying saucers.

In Dayton Ohio, the Air Intelligence Command gathers and sifts the reports from all quarters of the world. Ninety-Seven percent soon prove to be of natural origin, but the other three percent are listed as unknown. The Air Force is aware of the widely held belief that some of these could be flying saucers from another planet. While there is nothing conclusive in the evidence, the probing digesting of UFO reports continues unceasingly.

As a result, headquarters of the continental defense command in Colorado Springs, issued an order: "All Military installations are to fire on sight at any flying objects unidentifiable."

But even as they did so, the military wondered whether their scientific know-how and their best weap-

ons would be of any use when **Earth vs. the Flying Saucers** began.

So begins the first of the flying saucer attack films of the fifties.



and we are immediately taken to the car of Dr. Russel A. Marvin (Hugh Malow), and his beautiful newlywed (Joan Taylor) as they make their way to the base of operation **skyhook**, Marvin's attempt to launch an artificial satellite into earth orbit.

Driving along a deserted desert road, the only link between **Skyhook** and the outside world, the pair are astounded to see a genuine flying saucer headed straight for their windshield. The gigantic craft pulls up at the last instant, and then paces their car emitting strange, oscillating noises. Finally, seeming to give up, it vanishes into the sky, whence it came.

Shaken and baffled, Marvin and his wife continue their journey, but, in the spirit of the time, make no real effort to discuss or interpret what has happened.

Some days later, as **Skyhook** attempts the latest of its unsuccessful series of tests, the visitor from the outside returns—this time passing right through the gates of the compound, and over the military defenses.

Naturally, the army is somewhat perturbed by this insolence, and predictably, when the saucer lands and begins disgorging occupants, opens fire with every weapon at its command.

The results are devastating—but not to the saucerman. One crumples, hit by the gunfire, but the remainder turn toward their new-

▲ After the battle, the victors enjoy the spoils.

found enemies, firing a disintegrating ray of incredible power—one that reduces men, machines, and vehicles to nothing but dust in the wind.

Now unopposed, the saucermen return to their craft, and from the safety of the skies, complete their task of destruction. **Project Skyhook** is reduced to ashes and rubble, and the few survivors cower in buried bunkers and control points.

The Marvin's are among these few, and as their food and oxygen diminish, they attempt to figure out what has happened. As days pass, and the batteries in the bunker begin to drain, the answer emerges in a tape Marvin made of the saucer noises. They are messages, a warning of an impending visit to **Skyhook** a peaceful visit.

With this revelation, Marvin begins to rethink the events of the past few hours, and when he and his wife are finally freed, he has decided that perhaps the attack of the saucermen was not an invasion, but merely an act of self-defense.

But Washington D.C., then, as now, is a center of paranoia. Despite Marvin's best efforts, the military and civilian minds in the nation's

▲ The original poster art showing mankind losing the battle of *Earth vs. the Flying Saucers*.

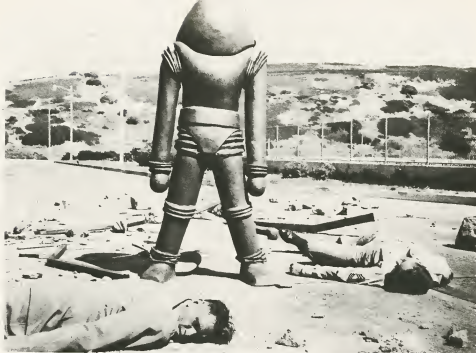
capital refuse to accept the possibility of friendly visitors from space. They decide to attack the saucers on sight, and they soon have the opportunity to do so.

The next day sees the start of a new Reign of Terror. The saucerman, angered and maddened by military attacks, aim their destroying rays at every possible target. Ships at sea, planes in the air, and great buildings are vapored. The Earth seems helpless and at the mercy of these invaders.

And invaders they most certainly are. In a face to face meeting with Dr. Marvin, they reveal that they are the last survivors of a dying planet—beings faced with extinction as a race. They have built a fleet of star-straddling vehicles, and have come to Earth seeking a new home—one they will take from man.

Horrified, Marvin sets to work on some sort of defense against these creatures. He has observed their saucers and weaponry in action, and theorizes that their instruments work on a vibratory principle. With this as a sole lead, he begins work on





▲ The dreaded saucerment: ancient aliens encased in suits of solidified electricity

a weapon capable of destroying the invading space vessels.

But time is running out:

"People of Earth attention. People of Earth, attention. This is a voice speaking to you from thousands of miles beyond your planet. Look to your sun for a warning."

And look to the sun; the millions on Earth do—to see it artificially eclipsed by the power of the alien weapons. Panic, and resignation start to set in. Earth is given three days to capitulate.

The days pass, but even such an enormous display of power has not crushed the spirit of the people of Earth. When the saucers roar down over the great cities of the planet, they are not met with surrender, but with military gunfire.

Soldiers, civilians, scientists, all fight as one. But that fight seems hopeless as all of Earth's weapons are harmless against the great flying vessels. The saucers counter-attack, with destroying beams fanning out over Union Station and the public buildings of Washington, D.C. Thousands flee as the aliens look for living targets.

But Dr. Marvin has been successful. His new invention, a counter-projector works, and using it he is literally able to bring alien saucers down to their destruction.

Dozens of ray projectors are built from his plans, and the army rushes them to the besieged capital. Finally, the people of earth have a weapon equal to that of their foes.

The battle is pitched. Many soldiers perish with their machines. Stricken alien craft, in kamikaze like assaults

▼ A flying saucer clutters up the friendly skies.

against the Capitol and Washington Monument inflict great casualties. But, in the end, the people of earth triumph. The sky is once again clear and blue, the threat of the flying saucers is no more.

The nineteen fifties were a time of paranoia for the people of America. The war with Japan was over; the war in Korea had almost been lost; fallout shelters were becoming common-place; and the threat of nuclear devastation was a constant fear.

The "Flying Saucer" craze was a new one. Only some four years ear-





▲ "Hadn't we better duck?" The saucers invade project Skyhook, America's rocket installation.

lier, pilot Kenneth Arnold had reported strange flying discs over the slopes of Mt. Ranier. Thousands of similar reports followed, and, by the mid-'50's, the whole country was

aware of these strange lights in the sky.

In 1954, defense and air traffic radars in the Washington area detected hundreds of unidentified targets hovering over the nation's capitol. The targets remained until jets, hurried from nearby bases, reached intercept point. Immediate-

ly, however, the targets vanished.

With a background as rich as this, it seemed unavoidable that the films would jump on the bandwagon—and jump they did, with projects ranging from **The Man from Planet X**, to **The Thing**. Flying saucers were big

An alien spaceman falls before murderous rifle fire in **Earth vs. the Flying Saucers**. ▼





Humanity fights for its very survival with all the weapons it can muster.

EARTH vs. THE FLYING SAUCERS

business, and when producer Charles Schnee and animator Ray Harryhausen, fresh from their success with *It Came From Beneath the Sea* were looking for a fresh project saucers seemed a natural.

Their story line including gloom and doom for the paranoia buff, a young scientist for the ladies, his young wife for the gents, and lots of action and mayhem for everyone, was perfect for the period, and the finished product was quite successful.

The alien saucers themselves, rather than their robot-like occupants, became the real villains of the piece. Sleek and modern, they flitted through the air untroubled by

the laws of thermo-dynamics and wreaked havoc with their disintegrator beams.

The aliens themselves, ancient man-like beings encased in suits of "solidified electricity" were nothing more than mouth-pieces for their much more interesting vehicles. The familiar voice of fifties, Paul Frees (he once did every male voice in a Japanese monster film), told a familiar tale of planetary woe and the need for *lebensraum*, a story familiar to the people of the post-war era, familiar and distasteful.

The use of a scientist as the hero of the piece, is instructive. In the fifties, the scientists were looked upon as the saviors of mankind. Despite the bomb and the fear of it, general feeling held that men of science were going to make everything all right. The discovery of the Polio vaccine and the rapid scientific movement toward post-war disarmament reinforced this feeling. The

scientists had changed the world and they would continue to change it—for the better.

The military, on the other hand, had fallen out of popular favor. The bad taste of the "police action" in Korea, and the general discontent with the role of the military in the post-war world showed in the films of the time. Generals, conquerors, dictators—all had been military men. Now it was the scientists who would be the movers and shakers. The military would merely follow orders and stay out of the way, while victims, like the rest of society, were dependent on the wonders of science to show them the way.

Interestingly enough, despite this attitude, the man of science is not pictured as either all-knowing, or all-wondering. When Marvin's car is contacted by saucer men at the very beginning of the film, he is not even curious enough to make a careful study of the circumstances of the

contact—he is only impatient, and wants to get on with his work.

Contrast this with the frantic curiosity of Roy Neary in the more recent **Close Encounters of the Kind**, and you begin to see the difference in the two eras.

Of course, the bottom line of any account of **Earth vs.** is the work of Ray Harryhausen. Harryhausen, who, as a young man had idolized the work of master animator Willis O'Brien particularly **King Kong**—had become something of an apprentice to his idol, and had been first assistant on the filming of the academy award winning, **Might Joe Young**.

With the big studios unprepared for more extensive animation films, Harryhausen had drifted to Warner Bros. where he had soloed with the memorable **Beast from 20,000 Fathoms**. Then, inaugurating a partnership with independent producer Charles Schnee, he had done the cheaper, but effective, **It Came from Beneath the Sea**.

With the success of **It**, Schnee and Harryhausen decided to cash in on the burgeoning science fiction market. **Earth vs.** was the immediate result.

Unlike his previous work, Harryhausen was now called upon to create a mechanical "monster," rather than a living one. His animation, and aerial brace work on the alien saucers, gives the saucers a true feeling of menace.

The saucer models were a mere 15 inches in diameter, allowing construction of various Washington landmarks to scale for later destruction. Their realism was predicated upon Harryhausen's ability to get a steady, mechanical movement and rock-solid rear projection.

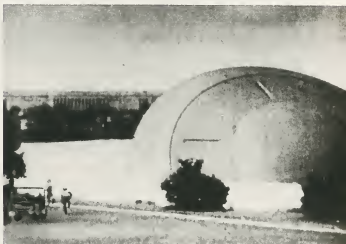
It is a tribute to Harryhausen's artistry that he succeeded completely. The saucers fly realistically and give an impression of great size. Moreover, their final contacts with the Capitol, Washington Monument, and Tidal basin are both realistic and believable.

In the final analysis, **Earth vs. the Flying Saucers** is very much a product of its time—a work of paranoia in a time of paranoia—it successfully compresses the feelings and attitudes of 50's America into an exciting tale of mankind vs. invaders, and does it with an assurance and artistry that has only occasionally been equaled. Aliens with the powers

of gods and the morals of monsters are destroyed by youth, ingenuity, and good old American know-how; all of this supported by the artistry of the greatest special effects man in history.

So the saucermen have been con-

quered, and the world is safe again for humanity, at least for the moment, but that's another story—for another day (and a whole bunch of films to come). For now, remember, keep watching the skies. You never know what you might see. ●



▲ A saucer is downed in the Tidal Basin, just a matter of feet from the doors of the Pentagon. Note detail at left.

▼ A fleeing saucer flies a kamikaze attack on the Washington Monument.





JAPANESE DOUBLE FEATURE

The now prepared Earthmen hit the aliens where they live

aware of. What they have noticed however, through astronomic photographs, is the presence of flying saucers on the Moon. Saucers that seem to be heading for Earth.

When saucers are reported in the area of Mt. Fuji, an exploratory expedition is sent to try to discover their intentions. All the scientists discover however, is terror.

From a mountainside which collapses in their path, a giant robot steps. 150 feet high, cloaked like some ancient Samurai in armor plating, this thing resembles a cross between a Datsun B-210 and Godzilla. With it's pointed snout, ridged spine and tail it might easily be some bizarre creature, but the disintegrator rays that fire from its eyes forever establish it as machine.

The scientific team, stunned at the sudden apparition, and the death of one of their number in an incinerating beam, can do nothing but retreat and send for the army.

The Japanese army, prepared as always to do battle with most giant monsters, quickly sends in tanks, rocket launchers, and battalions of men, while the civilian authorities

Following the amazing success of the plethora of science fiction films in the United States in the 1950s, the Japanese filmmakers decided it was time they introduced this genre to their country. Here is the story of the two films that started it all.

Doug Murray

■By 1959, the Toho company and director Inoshiro Honda, had discovered that there were big bucks in monsters. **Godzilla**, **Rodan**, and **Mothra** had all done big business, and the little company, and the

Japanese industry in general, was booming.

But, in 1959, Honda decided it was time to try a slightly different tack—a science-fiction movie.

The Mysterians begins with a shot of the alien space station in orbit outside of Earth's atmosphere—something the people of Earth are

A crewmember lends a helping hand to a man who has a helmet that says "chief" on the side

evacuate all nearby towns.

Finally, the robot appears, and all hell breaks loose. Rockets are fired, tank guns and artillery belch flame—all fire directed squarely at this unusual menace. And the thing takes it all! The normal weapons of earth seem powerless against its armor, while its unearthly ray strikes again and again, bringing screams of terror and death from the struggling troops.

Finally, as the robot gains the last bridge between it and larger centers of civilization, a dynamite charge brings it down—down into the river bed where it smashes into hundreds of fragments. The danger is passed.

But is it? Near the spot from which the robot emerged, a great cloud of dust and dirt starts to appear. Almost like a western tornado, the debris forms into a spout some hundreds of feet high and finally subsides to reveal a dome.

Huge, white, planted firmly in the ground, it is as alien as the robot that has just been destroyed. And it has the same origin.

Television messages from the dome reveal that it's inhabitants are the Mysterians, visitors to Earth from a long destroyed planet—visitors who wish to become permanent residents.

An unidentified victim is hit by an alien disintegration beam.



They don't ask much. Some lands in the arctic and antarctic regions—lands that are useless to us but usable to them because of their super-scientific prowess. Just a place to live. And, oh yes, some women to interbreed with. All of their's are dead, it seems.

Predictably, the earth refuses these demands. And predictably, the Mysterians begin steps to take what they want.

Flying saucers, launched from an Underwater platform near the dome swoop in on Earth cities (notably Tokyo), and begin to capture Earth

women. Meanwhile, the dome itself, equipped with ray weaponry, begins to wreak havoc on the surrounding countryside.

But the Earth is preparing to strike back. The United Nations meets to determine what steps to take against the invaders, and giant Earth spaceships take to the air against the intruders.

Unfortunately, our weapons are powerless against them, and if their dome complex is fully completed, they

Earthmen on the moon hightail it back to the safety of their ship.





will become quite invulnerable.

But all is not lost. U.S. scientists, working feverishly, have come up with a weapon—a device that catches the alien destructive beam, refocuses it, and hurls it back against the Mysterian dome. In a few days dozens of these are constructed, and finally hurled into battle against the invaders.

The weapon works, and the battle is joined. But more are needed if humanity is to be victorious. Finally, Japanese experts, not to be outdone, come up with a weapon of their own—A Proton Cannon which is quickly mounted on one of the giant space-ships. Now the battle is truly joined.

When a renegade human scientist who had joined the Mysterians changes sides once again, the end is near. The Mysterian dome, battered from without, and sabotaged from within, can survive no longer. It crumbles under the onslaught and eventu-

The leaders of the Earth's military prepare for **The Battle in Outer Space** (Note intricate graph in background)



ally collapses, the few surviving aliens take to their spaceships and flee for the deep dark.

This film, like most of the Japanese productions of the time, fared quite well. Boosted by an immense TV advertising campaign, and a merchandising tie-in with Bosco chocolate drink, **The Mysterians** did a record business in the U.S.

The theme of man against invader, the strange look of the alien robot, the flying saucers; all of these were new and exciting to the American moviegoing public. Young people loved the battles, particularly the hovering spaceship vs. Dome stor-

The Earth throws everything it's got (except for the kitchen sink) at the dreaded Mysterians



ies, the slightly older could be content with some passable acting and good production values.

Toho had gained yet another genre toehold.

Of course, **The Mysterians**, like **Godzilla**, had to return. In 1960, Toho again returned to the science fiction genre with **Battle in Outer Space**.

The Earth, having apparently forgotten the battle with the Mysterians

A giant armor-plated anteater stalks a harmless trestle in this action-packed scene from **The Mysterians**.



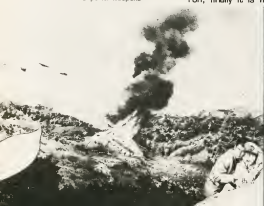
A Mysterian saucerman snatches an unsuspecting Earth woman

ans, has sent its first expedition to the moon. Two spacecraft, manned by a vaguely international crew, have landed on our nearest neighbor. Exploring parties, however, receive a shock when they discover that the moon has already been reached—this time by short, rather comical looking aliens (the Mysterians have apparently metamorphosized). However, these aliens are anything but funny when they begin to blast away at the visiting earthmen. Fortunately, the visitors have come on this peaceful expedition armed to the teeth, and, despite heavy losses, are able to fight their way to freedom.

On earth however, decisions must be made. Can we allow aliens, particularly unfriendly aliens, to have a foothold on our moon? Obviously not, so the decision is made to send a specially picked and armed force off to destroy the alien moon base.

The Earthmen, returning to the

The brave Japanese defenders attempt to halt the Mysterians, but they are no match for the saucers' superior weapons



moon, find a hot reception waiting for them there. The aliens are not ready to give up their base without a struggle, and a spirited battle ensues. Finally, the superior size and cunning of the humans makes itself felt, and the alien base is destroyed.

But the aliens haven't been wiped out. Extraterrestrial spacecraft dog the human spaceship all the way to Earth, and reaching the planet begin to attack everything they see.

Tokyo is attacked, Paris, Moscow, all parts of the Earth suffer ray blasts and bombings from the swarming flying saucers. Finally, the attack is over and the men of Earth get a respite.

Once again the men of science are put to the test. Once again they are not found wanting. In a matter of days, fighter spacecraft are designed, built, and armed. Earth is ready.

And ready they must be. The invaders attack again, this time in force, with giant bomber-type saucers among the smaller fighter craft. The earth pilots take off to the attack.

For a time the sky is filled with craft. Earth and alien ships dogfight one-on-one, then squadron to squadron, finally it is fleet to fleet, and

Much like our minutemen of the 18th century, the Japanese anti-monster patrol is always at the ready

even so, more saucers keep pouring in.

One of the motherships finally succeeds in penetrating the screen of human fighters and proceeds to vaporize Tokyo, fortunately, it is knocked down before it can finish the job.

Finally, after hours of unceasing battle, the skies are clear, the alien ships are gone, and the Earth is saved once again.

The Japanese science fiction films (these were by no means the only ones) are interesting in their approach to the genre. Unlike American pieces of the time, Japanese SF exists only to entertain. Therefore the Japanese films steer away from controversial subjects, cerebral approaches, and unanswered questions. The aim here is to get the menace on the screen as quickly as possible, and spend the rest of the film destroying it.

In **Gorath**, the first ten minutes

(Continued on page 62)

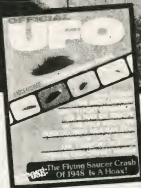
The marauding Mysterians swarm from their galactic way station



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PAW! PAW!
THEY'S BACK!
COMIN' UP THE VALLEY,
BOLD AS BRASS!
SAME GOD-AWFUL
BRIGHT SEARCH-
LIGHTS! WHATCHA
S'POSE THEY IS?

THIRD NIGHT
IN A ROW!
THEY DON'T
GIVE UP
EASY... JENNY,
FETCH ME M'
SHOTGUN!

WHO IS
THEY, PAW
AND WHAT
ARE THEY
DOIN' SO
FER UP
IN THE
HILLS?

I'VE
SEED
THEM
MACHINES
LOTS A
TIMES...
NEVER
THIS FER
BACK IN THE
BOONIES
THOUGH!

PROBABLY
REVENUERS ER
FEDS OF SOMESORT!
THEY BEEN SNIFFIN'
AROUND DOWN AT
THE FERRY, ASKIN'
QUESTIONS AND
SITCH!



HERE THEY COME!
RIGHT OVER THE
TOP OF US! SWEET
JESUS THAT THING'S
BIGGER'N A
BARN!



GIN RIDGE ENCOUNTER



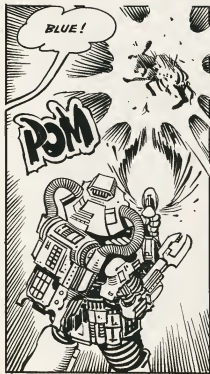
I AIN'T NEVER SEED
NOTHIN' LIKE THAT IN
ALL MY NATURAL!

THEM GOVERNMENT
MEN MUST BE TRYIN'
TA IMPRESS US WITH
A SHOW OF THEIR
HARDWARE!

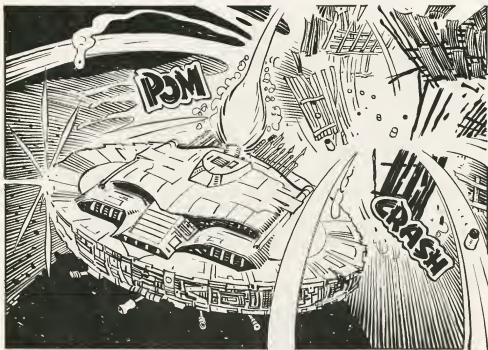
PROBABLY ALL KINDS
OF ELECTRONIC CRAP
IN THERE TA SNIFF
OUT OUR STILL!

I'M SCARED, PAW!

DON'T FRET CHILD...
I'VE BEEN MAKIN' AND
SELLIN' SHINE IN THESE
HILLS SINCE BEFORE
THE DEPRESSION... AIN'T
NO GOVERNMENT MEN
IN THEIR FANCY MACHINE
GONNA PUT ME OUTTA
BUSINESS!







YOU
O.K.
PAW!

OUTSIDE OF
A RINGIN'
IN M'EARS...
GUESS I
AIN'T KILT!

LISTEN...
FOOT STEPS!
THEY'RE UP
THERE!

DON'T
EVEN BREATHE...
WE CAN WAIT
'EM OUT... I
DOUBT IF THEY
KIN FIND THE
ENTRANCE TO
THE CELLAR...
IT'S FOOLED A
LOT OF
REVENUERS IN
THE PAST
40 YEARS!

MOMENTS SEEMED
LIKE HOURS!
FINALLY THE SOUNDS
FROM ABOVE GREW
FAINTER, THEN
CEASED ALTOGETHER!

WHAT'S
GOIN' ON,
PAW?

WELL,
I'LL
BE
DAMNED!



DRUNK!
THEY GOT INTO
THE WHITE
LIGHTNIN'!

COME ON LUTHER, JENNY...
HELP ME GET 'EM BACK INTO
THEIR MACHINE...THEY AINT GONNA
'MEMBER ANY OF THIS IN THE
MORNIN'!

WELL, THE
NEXT TIME
REVENUEUS
SHOW UP
SNOOPIN'
'ROUND THEY
GONNA FIND
MORE 'N
SOME STUPID
HILL FOLK!

THE NEXT GOVERNMENT
MEN WHAT STICK THEIR
NOSES IN OUR
BUSINESS MIGHT
WISH THEY HADN'T!

WELL,
THERE
THEY GO!

ONE SURE THING...
WHERE EVER THEY IS
FROM, AND WHOEVER
THEY IS...THEY'RE
GONNA WISH THEY
WAS DEAD IN THE
MORNIN'!

END

A Preview of Star trek: The Movie

(Continued from page 23)

But what exactly could audiences hope to see in the new feature film? Gene Roddenberry, who co-authored the screenplay with prominent SF novelist Alan Dean Foster, answered that question... sort of!

Among lavish new sets designed and constructed at Paramount is an up-dated U.S.S. Enterprise, the Star Trek spaceship after which NASA's historic space shuttle was named. Weeks of hard work went into building the bridge consoles and intercom systems—electronic data banks that required over 50 miles of detailed wiring.

Viewers of the new Star Trek film can also expect to catch glimpses of the Enterprise's new expanded engine room, and the often-talked-about but never-before-seen recreation room where crew members can enjoy holographic simulations of different planetary playgrounds.

"But what about the actual plot of the film?" insisted one very inquisitive newsman. That's when Roddenberry and the rest of the special guests became evasive. Now that the **Star Trek** movie is a bonafide reality, a cloak of tight secrecy has fallen over Paramount's Stage 9, where most of the filming is underway. Every entrance is sealed off to all but the cast and small crew. Armed security guards are posted around all gates on a 24-hour watch to prevent any possible information leak concerning either sets or scripts.

But undaunted reporters here at **Space Trek** magazine have uncovered several exciting revelations concerning the production. First of all, the Enterprise has gone thru a major alteration. Apparently, in the world of the new Star Trek, scientists at Star Fleet Command have grafted the faster Klingon power pods on to the body of Captain Kirk's ship for a new, sleek design.

Also, according to inside sources who wish to remain anonymous, there will be a ravishing woman in Spock's life when the Enterprise again takes to the universe. A new crew member from a distant star, her hypnotic power over the opposite sex is something not even the usually emotionless Vulcan can ignore. Play-

ing the role will be newcomer Persis Khambatta, a former Miss India and a "Best Actress" award winner in her native country. When asked about her part, she replied, "Even in India, Star Trek has a very large following. In the film I play a very extraordinary woman who finally reaches Mr. Spock's buried emotions." When queried about a possible love scene between her and Leonard Nimoy, the lovely Miss Khambatta merely bowed her head and gave cameramen her mysteriously appealing Mona Lisa smile.

At the special effects department, where even the creative geniuses are made to sign oaths of secrecy, work continues daily and the Star Trek landing dock—a huge other space repair station that takes up almost an entire set about a mile and a half from the Paramount lot. Robert Abel, the set designer, told us that **Star Trek: The Motion Picture** will have even more dazzling sequences than **Star Wars** or **Close Encounters of the Third Kind**. Just one look at all the computers, cameras, and photographic equipment at his disposal tells us it might just be true.

According to press releases handed out during the banquet, Paramount's decision to film **Star Trek** as a feature was "influenced by a persistent campaign waged by fans, popularly known as Trekkies. By letter, phone and in conventions across the country, they mounted a steadily growing movement for the show's return." But even Gene Roddenberry admits that **Star Trek: The Motion Picture** owes a real debt of gratitude to the genius of George Lucas' **Star Wars** and Steven Spielberg's monumental epic **Close Encounters**.

Before these blockbuster SF films hit on the scene, the best one could have hoped for was a 90 minute made-for-TV special with only a few of the original cast. Then when C3PO and R2D2 warmed the hearts of millions and sent 20th Century Fox stock soaring, Paramount wanted Star Trek as a full-length movie but without the original stars! At the time, studio executives were talking about Robert Redford as Captain Kirk and Al Pacino as Mr. Spock. Now both Redford and Pacino are fine actors, but even the youngest Trekkie knows there can only be one true cast to man the Enterprise.

That cast is now in front of the cameras, working together again on a Star Trek extravaganza that will cost more than all the TV shows combined... close to 15 million dollars!

What do some of the stars think of **Star Trek: The Motion Picture**? James Doohan, who again recreates the role of chief engineer Montgomery Scott, told us, "I couldn't be more pleased with the part. Almost eight years have passed now and space technology has advanced measurably. But I'm sure that Mr. Scott will still be one up on the machines, and not above takin' a wee nip'r two as the occasion demands."

Nichelle Nichols, who has toured extensively as a singer since her last Trek appearance at Lt. Uhura in 1969, says she's delighted that Star Trek is again going "where no man—or woman—has gone before." She continued, "It's great fun getting back together with Gene, Bill, Leonard and "Dee" Kelly. We had a million laughs doing Star Trek on television. Now it all seems as if we never left."

Majel Barrett, (Mrs. Gene Roddenberry in real life), thinks this will be the greatest Trek adventure of them all, saying "everyone has a favorite episode of Star Trek, but Gene's script goes beyond anything ever done on the TV series!" In the film she again plays dedicated Christine Chapel, but the intervening years have allowed her to advance from nurse to full-fledge medical practitioner. Her last words before departing said it all—"Doctor McCoy, watch out!"

Then, in what seemed an all too brief amount of time the conference was over. The newsmen left to write their stories; the cast and crew headed back to Stage 9 to continue rehearsing their mission to explore strange worlds, and reach out for new civilizations. What will they find this time?

Take a deep breath and cross your fingers, because the answer will soon be forthcoming. In less than a year, the Enterprise will be hurtling through countless theatres across the nation. Hopefully, it will be just the beginning of a whole new exciting series of **Star Trek** feature-length motion pictures. We don't know anyone—not even Darth Vader—who won't be standing in line for a front row seat.

FROM STAR TREK TO GALACTICA

(Continued from page 29)

est marks in the Academy.

Apollo Adama (Richard Hatch) actually had no counterpart in **Star Trek**. He couldn't have. Kirk was too young to have a son that age. At times, Mr. Spock (Leonard Nimoy) was treated as a "son" by Kirk because of his occasional ignorance of the human way of doing things. Ensign Garrovick (Stephen Brooks) of *Obsession* would have been a good candidate for this position in terms of admiring Kirk; unfortunately, he did not stay with the *Enterprise*. Neither did Mr. Bailey (Anthony Call) of *The Corbomite Maneuver*.

With no offense to Starbuck (Dick Benedict), the closest **Trek** counterpart to him would be Harry Mudd (Roger C. Carmel), an individual with a love of any sort of gambling, risk-taking or scheming.

Star Trek's Lt. Uhura (Nichelle Nichols) is a specialist in communications, and in this way she is connected to Serina (Jane Seymour), the Caprican news commentator of **Galactica**. Uhura was initially intended to be a role for a "token black" (in the second **Trek** pilot the communications officer was played by Lloyd Haynes, a talented male black performer). Presumably, television has evolved beyond tokenism, so **Galactica's** Lt. Boomer (Herb Jefferson, Jr.) will probably have no relationship to Uhura (unless his role is never really expanded; Uhura's was expanded to some extent.)

An obvious point of comparison is the ship's doctor. **Galactica's** Medical Officer, Dr. Paye (John Fink) went on record in the book version of the initial segment as saying, "with equipment like this, I'm just a mechanic." **Star Trek's** Dr. McCoy (DeForest Kelly) once remarked to someone in a hostile moment, "Why don't you make me a mechanic? Then I could treat little tin gods like you." He was also known to say "I'm a doctor, not a mechanic" and other similar remarks. If Dr. Paye turns out to be a hopeless cynic, he's going to be suspiciously like McCoy.

Star Trek's suspicion of bureaucrats manifested itself in a variety of ways similar to the situation in **Galactica**. Galactic High Commissioner Ferris (John Crawford) in the Galileo Seven, Admiral Kornack (Byron Morrow) of Amok Time, and Commodore Stocker (Charles Drake) in *The Deadly Years* all failed to stand behind Captain Kirk, and almost caused the *Enterprise* to be destroyed. President Adar (Lew Ayres), leader of the Quorum of 12 in **Galactica**, trusted the enemy too much and almost caused the destruction of all humankind. Councilman Anton (Wilfred Hyde-White) is a good man, influenced against Commander Adama in the same manner that Commodore Stone (Percy Rodriguez) in *Court Martial* and Commodore Mendez (Malachi Throne) in *The Menagerie* temporarily acted to thwart Kirk's efforts.

Captain Kirk would have appreciated a yeoman sociolator like Cassiopeia back in 1966; but network policies would not have permitted such a character to be a part of a series format back then. While it is true that Kirk had a reputation as a capable man (as evidenced by the all-smiles welcome he received from Miss Piper (Julie Parrish) in *The Menagerie*, the only time he attempted to stretch his yeoman's duties to include sex was in the *Enemy Within*, when he had no control over "The Imposter" Kirk).

When the **Star Trek** feature film was announced, someone indicated that the movie would cost more than the combined budget of all 79 **Trek** TV episodes. Each of those was completed on what must be called a "shoestring" budget by today's production standards.

Star Trek featured occasional aliens, as the episodes' budgets allowed. At times they were actors in facial makeup, ranging from appliances like Vulcan and Romulan ears to full bodysuits with overhead masks (the M-113 creature from *Man Trap*, and the "Gorn" of *Arena*). Klingons required greasepaint and some facial hair (the makeup has been altered for the feature-film). Tellurians (featured in *Journey to Babel* and *Whom Gods Destroy*) wore facial appliances that covered the middle of the face (the effect was similar to the hostile, "I have the

death sentence on 12 planets" guy at the bar in **Star Wars**). Andonians wore blue greasepaint, white wigs and antennae.

Occasionally, **Trek** also featured aliens who required more makeup than usual, like Ruk the Android in **What Are Little Girls Made Of**. Non-humanoids include the Horta of **Devil in the Dark** and the rock creature of **The Savage Curtain**. A very few times, the **Trek** people experimented with aliens who were actually puppets (the Balok head in **Corbomite Maneuver** and the Tholian of **The Tholian Web** and the Melkot in **Spectre of the Gun** or manonettes (Korob and Sylvia "as they really were" in **Catspaw**).

Galactica has virtually unlimited potential for creating its aliens, considering the technologists and budgets available to it. In the future we may see aliens who are accomplished with stop-motion, puppetry, shadow-pictures, liquids that flow uphill, small animals in cleverly designed suits, humans in cleverly designed suits or completely mechanized contrivances (like the little smiling fellow in **Close Encounters of the Third Kind**).

Due to budget and deadline problems, **Star Trek's** U.S.S. **Enterprise** miniature was only rigged for support from beneath (with supplemental support from overhead wires). This is why we only see the ship from standard angles and, although it sometimes flew **into** the camera, it never flew **over** it. The **Enterprise** was smoothly designed, with a minimum of surface details.

The spaceships of today favor as much surface detail as possible. Talented miniature-makers make use of existing model kits to furnish lots of little projections to their custom-made vehicles, and the construction materials have changed, too. The **Enterprise** was largely fabricated from wood, plastic and metal. The **Galactica** is built from lightweight metal, wood, polystyrene foam and other materials.

The **Galactica** miniature is capable of being supported from a number of places, so it can be shown from any angle desired. (In **Star Trek**, Romulan miniature could be suspended from wires, or mounted on a pipe-stand. This design is similar to the Cylon ships in its combined grace and threatening characteristics.)

The spacecraft in **Star Trek** and **Galactica** are photographed using the blue-screen technique. In **Galactica**, though, the process has been refined to eliminate matte-lines and other problems. In **Star Trek** we sometimes saw the **Enterprise** reflecting the blue color of its backing, which would lead to the color of the ship abruptly changing from off-white to blue; or, worse yet, we would see sections of the ship vanishing or shimmering in and out of existence. Sometimes you could see the stars through the **Enterprise**; we will not have these problems in **Galactica**.

The marvelous possibilities of **Galactica's** special photographic effects creates its main potential problem. There was never any doubt about **Star Trek's** primary selling point; its characters. **Trek's** effects were an added bonus, something to add substance to the series' framework. **Galactica**, however, has been sold almost completely upon its special-effects potential and, although the characters come across very well, there is almost the chance that flashiness will be valued over human drama in future episodes. Hopefully, this will not come to pass. ●

A SHIPLOAD OF ROCKETS

(Continued from page 40)

this was supposed to be the first visit to the moon [nice of the natives to have this crane where it was needed].

Superman on Earth, the origin episode of **The Adventures of Superman** (Warner Brothers TV), shot in 1951, also utilized V-2 footage, but was imaginative enough to supplement it with animated rockets and a small mockup. The same is true for **The Angry Red Planet** (A.I.P.; 1959) which used Atlas rocket footage, combined with miniatures and animation.

Other films of the fifties used their own, imaginatively designed rocketships. **Gog** (United Artists; 1954 and **Riders to the Stars** (U.A.; 1954) featured ships that looked like gas cylinders with fins. [They were fancier than they looked—operated with radio-controlled exhausts that re-

portedly cost one special-effects man his career when one of the rockets exploded.] **Rocketship X-M** (Lippert; 1950) was a quickie [but beautiful] movie timed to cash-in on **Destination Moon**. Additional footage of its rocket has just been shot for a forth coming reissue of this fine film. **The Creeping Unknown** (U.A.; 1955) saved money by including only a full-scale section of its rocket [we never saw it in flight]. Ray Harryhausen's design for the ship in **20 Million Miles to Earth** (Columbia; 1957) is brilliant, beautiful and thought-provoking [it's convincing, too]. **The Invisible Boy** (MGM; 1957) and **It: The Terror From Beyond Space** (U.A.; 1958) also created their own designs.

Direct contrasts of the 1960's are **The Time Travellers** (AIP; 1964) with its cheap, unconvincing miniature rocket, and **Robinson Crusoe on Mars** (Paramount; 1964) with its believable and beautiful rocket. **The First Men in the Moon** (Columbia; 1964) featured another great Harryhausen design that worked very well. **Phantom Planet** (A.I.P.; 1961) was an interesting film that boasted effects achieved by the team at Project Unlimited. [Their work on U.S. TV's series **The Outer Limits** accounts for its similarity to the ship in **Limits** episode, **The Man Who Was Never Born**.]

Planet of the Apes (20th Century-Fox; 1968) and two of its sequels featured a nice-looking ship that we never did get to see in its entirety. It appeared to have been a craft reminiscent of the old X-15 rocketplane, although it was probably intended to represent the last stage of a multi-stage rocketship.

Derek Meddings and Brian Johnson, two of the most talented miniature specialists to make the scene since the Lydeckers left Fox, are the designers of the rockets that appeared in I.T.C.'s Gerry and Sylvia Anderson TV series. These British series were usually formed around their wondrous vehicles; including **Fireball XL-5** [which again bore a resemblance to the X-15], **Thunderbirds** [Thunderbirds 1, 2 and 3 were true rockets, used by International Rescue for rescue work], **Captain Scarlet** [who came in contact with many rockets during his battle with the Mysterons of Mars], **UFO** [Commander Straker

often fired rockets at them], and **Space: 1999** [the Eagle spacecraft were some of the most novel rocket designs ever produced].

Derek Meddings also provided the models for the Andersons only live-action, feature-length film **Journey to the Far Side of the Sun** (Universal; 1969), which featured the most realistic miniature rocketship launch ever filmed. The casual observer thinks it's all real until he notices it's a type of rocket never actually built, with the lettering of a fictional space organization on its side. Meddings' spaceship work for **You Only Live Twice** (U.A.; 1967) was almost equally convincing. The giant spaceship devouring the smaller Gemini capsule is a masterpiece of design, construction and photography.]

Then there are the ships that fit into no category; notably **The Discovery of 2001: A Space Odyssey**

(Continued on next page)

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(Continued from page 61)

[MGM]; 1968] and the Martian spaceship created for **Five Million Years to Earth** [Fox; 1966]. The beautiful Mother Ship from **Close Encounters of the Third Kind** [Columbia; 1977] doesn't belong in this article because it's not a rocketship, but the beautiful ships created for **Star Wars** [Fox; certainly do.

Lastly, some mention must be made of those rocketships that are especially unusual. The flying geodesic structure of **It Came From Outer Space** and the more complex ships designed and constructed by Douglas Trumbull for **Silent Running** [Universal; 1972] and **The Starlost** [a short-lived Canadian TV series] and, of course, the Starship **Enterprise** from **Star Trek** [Paramount TV; 1966-69], are beautiful and effective. The Enterprise will be altered slightly for the forthcoming **Star Trek** feature-film, and who knows what other wonders Trumbull's skills will produce in movies yet to come.

And in closing, a final word in honor of the great miniature rocket launched into the ground during **Crack in the World** [Paramount; 1965]. ●

JAPANESE DOUBLE FEATURE

(Continued from page 51)

introduce us to the menace; Gorath, a giant asteroid that is on a collision course with Earth. Unlike the scientists in the far superior **When Worlds Collide**, the Japanese don't conclude that the world is doomed, they decide rather to move the whole planet. This merely involves drilling a couple of hundred rocket tubes into the antarctic and then firing them long enough to move Earth's orbit out of the path of the big rock. It is done successfully, of course.

The success of the Japanese films depends entirely on their special effects. Unlike American film companies which attempt to keep miniature work and opticals to a minimum because of their huge expense, Japanese film makers thrive on Miniature work. Small scale city models and man-sized creature cos-

tumes are old hat to the Japanese. Kubuki theatre taught the arts, and the success of Godzilla and his compatriots reinforced its use. Many Japanese studios keep a miniature city set permanently on a sound stage. If it is broken up or burned, the destroyed elements are replaced before the next shooting.

This is economically feasible only because of the difference between Japanese and American trade unions—in the states extensive model building work is a guild art, and people in the field get gigantic salaries. In Japan, salaries for such work are extremely low.

Conversely, the Japanese have never really managed to do good blue screen mattes. Mattes in Japanese films are invariably poorly lit and shaky (witness the matte lines in **Mysterians** and more obviously, **King Kong Escapes**). This weakness leads to a necessity for full miniature sets rather than partial ones, as it will be impossible to match disparate elements in post production.

Despite these shortcomings, the early Japanese SF films are both enjoyable and somewhat familiar.

The Mysterians, featuring, as it does, the arrival of superior visitors, their discovery, and eventual defeat by human ingenuity and indomitability, and **Battle in Outer Space** which features an all out battle between unmanned and under-armed humans and vastly superior alien forces are obvious forerunners to today's most popular films.

Star Wars battle sequences, while infinitely better, owes much to **Battle in Outer Space**. And much of the charm and flavor of **Close Encounters of the Third Kind** is derived from our familiarity with such opposite films as **The Mysterians**.

Humanity, which a mere 12 years ago was hopelessly xenophobic and jingoistic, has now, at least in the minds of Steven Spielberg and George Lucas, progressed to a position of calmness and curiosity—we now want to know, before we make the decision to kill.

Regardless of this, there will always be a market, and an audience for action-adventure films in science fictional guises—**Star Wars** has proven that. And films like **The Mysterians**, and **Battle in Outer Space** proved the need, and the desire for a **Star Wars**. ●

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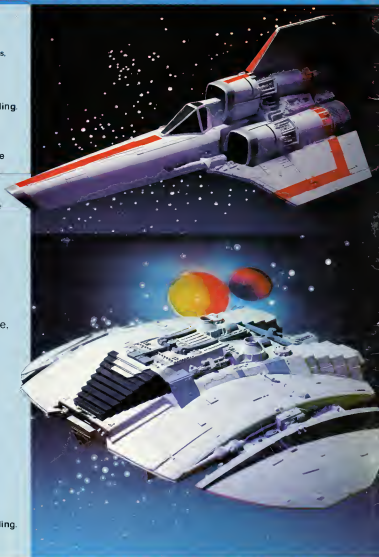
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